

AMERICA'S WEEKLY MAGAZINE FOR RADIO LISTENERS

Radio Guide

TELLS WHAT'S ON THE AIR - ANY TIME - DAY OR NIGHT

5¢

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NOTED ANNOUNCER

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Serving All Mankind

By M. L. ANNENBERG
President and Publisher of RADIO GUIDE

"I'm right in the heart of the city!"

This used to be the boast of one who thought his situation perfect.

But now one is right in the heart of the **WORLD**—if he only has a radio.

It matters not where one may be, whether the top of the mountain, the bottom of the mine, the midst of the desert, or far out on the tossing sea, one may sit in the grand stand of Life and watch the march of events.

Since that far off day when the wit of man unlocked the first door of **KNOWLEDGE**, no invention, no discovery has been such a benefit, such **A BLESSING TO THE HUMAN RACE** as Radio!

It is the greatest kindness of genius to mankind.

A Priceless Possession

Americans lead in the possession of receiving sets, as they lead in the possession of most things which mean a finer, fuller life, there being something like *eighteen million sets in the United States*.

Counting five listeners for every set, this gives a total of ninety million, sitting out there in the far-flung, invisible audience—**THE GREATEST MULTITUDE THAT EVER LISTENED TO ONE VOICE** since this world was made.

And the day is near when every home in the land will sit at the fireside of Radio!

Yesterday it was the plaything of science; today it is the *indispensable aid of modern civilization*.

This world is hitched to radio; this world goes on and leaves the man who is without one.

Hotels place receiving sets in every room; automobile manufacturers wire their cars for them; great fleets of taxis install them; railroads provide them for passengers; steamships carry them, and high above the earth, airplanes, flashing like meteors down the streets of sunlight and starlight, exchange radio messages with the world beneath.

The Great Entertainer

It matters not the place, the time, the circumstances, Radio is an ever welcome guest.

It may be a family picnic, along some stream where the grass is green, the shade cool, and the air drowsy with the hum of bees.

The radio will bring you music, news, sports.

It may be a long automobile tour through sparsely settled country, and the little set, nestled under your cowl will tell you of the **BALL GAME**, a thousand miles away—tell it **PLAY BY PLAY**.

Philosopher and Friend

But it is more than a diversion—it is a teacher, an advisor, a philosopher, a friend.

It gives aid to housewives on a wide variety of subjects; it comforts those who walk dangerously near the dark line of despair; it is **A PHYSICIAN TO THOSE OF UNCERTAIN HEALTH**.

It gives the counsel of the greatest experts in a large number of perplexities, and in no other way on earth could this service be rendered.

And radio does all this **"WITHOUT MONEY AND WITHOUT PRICE."**

It asks only that you take a little care of it, that you remember that, like all other machines, even that marvelous machine, the human body, it needs attention now and then.

But this is easily managed for just around the corner there is a radio dealer, glad to look it over and supply the need if you will only call him.

There is only one man in the United States who does not need a radio—and he is in the cemetery!

Indispensable to Progress

We've had it only a few short years, but it has become so deeply rooted in human welfare, *we cannot do without it*.

Who would surrender the privilege of listening to broadcasts of news from all corners of the globe?

The man in town must have reports of the stock market and information regarding the trend of business, and the man in the country must have reports of the farm produce and live stock markets.

In former days, the farmer had to wait until he took his wares to town to learn their value, but now the radio tells him every day what they are worth.

And if the price is low, he does not go to town; he waits for a better price.

From the standpoint of education and cultural development, one cannot afford to deny himself the benefits of radio, for it brings lectures by great business men, lawyers, scientists, statesmen—princes of the intellectual world.

These are the days when all of us need the counsel and encouragement of the best minds in America, not only for the direct benefit of their advice, but for the comfort of knowing that we are listening with countless others who share our problems—and *our abiding faith that all will be well*.

The Great Educator

If for no other reason, one cannot afford to be without a radio because it gives the campaign speeches of the leaders of both parties, which makes it possible for the people to see political issues from every point of view.

It enables the **PRESIDENT OF THE UNITED STATES** to speak to those he serves, not formally as an exalted personality, but informally, as a friend, **SITTING WITH THEM IN THEIR HOMES**.

One of the finest things radio has given the country is the *"School of the Air,"* that sympathetic effort to bring education, not only to those privileged to attend the public schools, but also to those who are denied this advantage.

And what a splendid piece of work Radio does for the country on Sunday when it brings sermons by eminent divines of all denominations, enabling millions to listen to **THE VOICE OF EVERY FAITH**.

This is a priceless contribution to the public welfare, for **IT PROMOTES RELIGIOUS TOLERANCE**. Those who never would enter churches of opposing creeds listen to the sermons of those churches and gain a broader mental horizon, *a better understanding of their fellow men*.

There's never been a better day in which to live than this and Radio has done much to make it what it is.

What a thoroughbred it is—this marvel we call Radio! It cares not for high nor low nor rich nor poor, but with equal gladness enters the *palace and the hut*.
IT IS THE UNIVERSAL FRIEND.

Along the Airialto

By Martin Lewis

One of the principal troubles with a job like this is that some well-meaning pal will collar you, and pour out an item that gets you all enthusiastic. Then, just when you're burning up to get to the office and put it down on paper, he is more likely than not to crack:

"But, of course, you mustn't print that. It's strictly in confidence."

That's how I felt when a fellow told me the other day about the production man for a certain advertising agency, and how that production man has the cast gritting their individual and collective molars every time he comes into the studio. Wish I could give you his name, but I can't. However, the cast will appreciate it, and maybe you'll guess who the lad is, anyhow.

The other night, two minutes before the show was due on the air, with the studio packed to capacity, this egotistical impresario amazed the audience and the actors with the following self-important pronouncement:

"Listen, cast and orchestra," he boomed importantly, "the rehearsal this afternoon was very slipshod. I want you to know that we can't tolerate that. Now, I want you all to put this show over, or else."

And are those actors burned up!

ALMOST EVERY radio listener at one time or another has heard Ed Wynn greet Graham McNamee with his familiar "To-night the program is going to be different." However, on his final program, it WAS different and very funny when the Fire Chief pulled the unexpected by saying, "To-night the program is going to be the same, Graham." And if you lived in this neck of the woods and listened in a few seconds before the program started, you probably would have thought it different and funny when the announcer, giving the station call letters, chirped, "This is WJZ, I mean WEA, New York—just a tongue of the slip, I mean a slip of the tongue."



Latest likeness of Peter Van Steeden, popular young maestro whose orchestra is heard over an NBC-WEAF network Wednesday nights

"Sap from Syracuse" . . . Amos 'n' Andy will take their first vacation from the airwaves since they started their series for the toothpaste sponsor. The boys desert the kilocycles on July 15 for eight weeks . . . Edmund Lowe will be on the "Love Story" program Wednesday night in a skit called "Navy Born," by Mildred Cram . . . Don't forget that the Joe Cook show with Donald Novis, Frances Langford and Don Voorhees' orchestra switches to a new time starting Monday, the 11. Cook will broadcast his hilarious hokum from NBC's New York studios, as he has postponed his Hollywood hop. Time—9:30 p. m. EDT . . . And don't forget, also, if you're interested, of course, that Will Rogers replaces Irving Berlin on that oil show next Sunday night . . . The Voice of Experience will not leave the airwaves for the summer, as originally planned. His contract has just been renewed and he will continue to dispense his able advice to those who seek it.

HARRY SALTER'S Campus Choir fades from the



Martha Mears as she looks when she sings Wednesdays over WEA. This photograph was taken as she appeared before the microphone

airwaves, but Salter is keeping the group intact if any sponsors are interested . . . Here's good news to those who like their music up-to-date. Johnny Green's "In the Modern Manner" returned to Columbia on Friday, June 8 . . . The Tuesday night Studebaker commercial over NBC will be enhanced by the vocal presence of Frances Langford, who will join that program when she returns from her Florida vacation on June 11 . . . Jane Froman will return to the air on June 26, but only as a one-time shot—she will guest star on the Studebaker Champions' show which also will have other big ether names on its special broadcast for that day . . . The Boswell Sisters began a vaudeville tour June 8 in Chicago, with Detroit and St. Louis to follow.

LUCKY STRIKE still is auditioning plenty of talent. The latest potentiality is Tom Howard. If Mr. George W. Hill, president of the ciggie outfit, wants to take a good tip, he would listen to the Carefree Carnival show coming from the coast late Saturday nights. After listening to many people rave about it, I decided last Saturday to listen in. Take it from me, folks, if I can possibly help it I'll not miss another Carnival program! If you think Rudy Vallee has a Variety Show, give a listen to this program—it's packed full of the best entertainment my ears have heard in a long time.

EDWIN C. HILL has been signed by Metrotone News to be its Globetrotter. Contract to write and deliver all dialogue in connection with the newsreels will take effect late in September . . . Eddie Duchin will quit drawing a salary from his present sponsor the end of June when his commercial folds . . . Don't forget that Zasu Pitts is guest star on the Hall of Fame this Sunday . . . Mme. Sylvia terminates her present series on June 22, but returns to the airwaves in the fall for the same sponsor . . . After the July 1 program, the Hall of Fame will drop (Continued on Page 34)



Olga, Countess Albani, frequently sings in costume. This photograph was made a short time ago, when she sang over an NBC-WEAF network. The Countess is on the air Mondays and Thursdays

Reviewing Radio

By Martin J. Porter

A long, hot spell will have passed before the radio audience works up to feverish excitement over broadcast rivalry, but Radio Row, which always has its ear to the ground, already is contemplating a major battle destined between the present and former employers of Eddie Cantor. The eight-week option of Cantor, which normally would have had him back in the Chase and Sanborn hour this autumn, is not being taken up, and he is free to go along with his plans for exploiting Pebeco via CBS in February, if not before.

By one of those strange coincidences, the Cantor feature will be slated for Sunday night, simultaneous for half an hour with the coffee show. And it is not a secret any longer that the coffee folks are highly peeved at Cantor's departure, because they are assuming the credit for having built him up over a long period, only to lose him to another and—from the standpoint of time—competitive sponsor.

Therefore, a young fortune awaits the lad who can go to the coffee sponsor with an idea for a show that will overwhelm any interest in the CBS feature. The feeling in the matter has spread to other talent. For instance, it is pretty well established that Rubinoff, whose loyalty to Cantor is amazing, has an "out" on Jimmy Durante, now starring in the Sunday night session. The coffee people feel none too friendly to Rubinoff at the moment, and there is serious talk about Rubinoff giving away to an entire new setup, a subject which is now troubling the coffee show producers.

Along Broadway are many wisecracks who are proposing that George Givot be pitted against Cantor. Givot was away ahead of his time when he first took the air, but he is now considered ripe with his outlandish and hilarious Greek dialect. He is thought of highly by Rudy Vallee, the ace performer and advisor,

as well as the infallible pioneer for the J. Walter Thompson Company. They handle the Chase and Sanborn account, of which the Fleischmann Yeast account is a blood sister. Vallee's predictions never have gone wrong, and his recent gesture of placing Givot on his own program is interpreted along radio row as a tip-off that Vallee favors Givot, too.

So it may be the Grik Humbessadur about whom the coffee show will revolve, and around whom a bitter radio war will swirl.

Whisper: Marty Lewis believes he has a scoop today in the matter of the split between Joe Penner and Billy K. Wells, his writer, and has been holding it out on me all week—as if I didn't know it two days before Marty found it out.

THE EXPERIMENT to be attempted by the Gulf Refining Company, when Will Rogers has worked out his current four-week broadcasting spree, is interesting and expensive and praiseworthy, and it grieves me the more to predict that it will flop. It will flop because the notion has come too late—years after the broadcasting companies themselves have done the same thing on a sustaining basis—and flopped. There is no longer any thrill for the audience in trans-Atlantic broadcasts.

Nevertheless, the Gulf people are going to Europe for their talent, and will give us the shows as they come across the ocean by short wave. They are going in for the entire gamut of entertainment, too, with the exception that only one comedian has been approached. That gives you an idea of our estimate of foreign comedians. First after Rogers has signed off, will come a musical show from London, with Douglas Fairbanks being haloed. Next we shall hear Bee Lillie, then Gertrude Lawrence in drama, then Harry Lauder in alleged comedy (and was he (Continued on Page 34))

How to Go Cuckoo

By Nelson S. Hesse



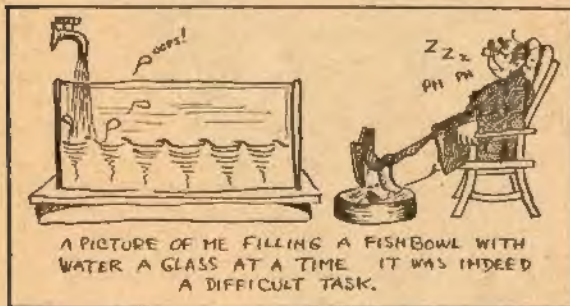
Colonel Stoopnagle, showing his bland indifference to what becomes of managers



Budd, who shares the Colonel's tendency to run away when ideas press too close

There probably are a lot of men and women in the vicinity of New York who are a little worried about me. It's all on account of I've been seen walking in and out of some of New York's leading hotels carrying watering cans without any holes, revolving gold-fish bowls and stuff like that. I hope they see this article. Maybe it will explain everything to them, and will help them to understand me and the great burden that is mine.

You see—well—I have a sort of confession to make. I manage Colonel Stoopnagle and Budd! You don't



A PICTURE OF ME FILLING A FISHBOWL WITH WATER A GLASS AT A TIME. IT WAS INDEED A DIFFICULT TASK.

have to be a touch screwy to fill such a position, but it helps.

It all started a few weeks ago when I had an idea. As ideas come and go, I've had a few fair ones in my day—some really good ones and some very, very bad ones. The only way you can tell the good from the bad is the way they're received. If no one pays any attention to one of my ideas, I am positive it's very good, and I go ahead with it. But when everyone jumps up and down and cheers on account of one of my ideas, I know it must be terrible and I forthwith throw it into the waste-basket.

Imagine my chagrin, then, when I formally announced that my newest idea had come into the world a few weeks ago. I was in a frightful quandary, on account of when I announced it to Colonel Stoopnagle and Budd, one of them (I don't remember which) liked it and the other didn't, which made the tally a scoreless tie and meant that we should have gone into an overtime period. (Hereafter I'm going to manage trios, so we can match odd-man when a decision comes up.)

In case you are wondering what this is all about, the following conversation may help to clear up the mystery. It also may give you a rough idea of the life I lead:

"Hey, fellas!" I cried one day recently. "There's going to be another Automobile Show before long. You guys have been talking about your marvelous inventions on the air for two or three years now. Wouldn't it be a swell idea actually to build some of them and put them on exhibition at the show?"

One of them said "Whumpf," or something, and the other coughed. Then they went away for the week-end, having concluded their Thursday broadcast.

Knowing that they both were with me and would see me through to the last straw, I decided to go ahead with the thing. I began thinking of the many masterful inventions concocted by the Colonel and Budd, trying to find a starting point in my task of assembling the exhibit. The first one that came to my mind was a vixenish little thing. It's an alarm clock with half a bell, so that when two people are rooming together it will wake up only one of them.

"Me for getting an alarm-clock with half a bell," I said to myself with determination, and set off in search of a hardware store. I had to get one of the old-fashioned alarm-clocks with the alarm on top of the clock instead of concealed inside. At length I found a store and entered. A middle-aged saleswoman came over and asked if she could help me.

"I hope so, but I think you're living in a fool's paradise," I said. "I want to buy an alarm-clock . . ."

Before I could explain things she had whipped back of the counter to a row of shelves and brought out some peachy clocks—all of the latest type with the bell concealed. They were the newest they had, she explained.

"I don't want a new one," I interrupted. "I want

an old one. The older the better. The kind with the bell on top, and I'd prefer one that doesn't run."

I think it was about then that the woman began to look at me queerly and to back away from me a little. I never could understand why.

"I'm sorry, sir, but right now we're all out of alarm clocks that don't run, but I might be able to arrange to break up a nice one for you," she answered. The customer is always right—practically.

I told her it would be too much of an imposition to ask her to break a clock just for me, so she went to the boss, who was standing behind another counter, and said:

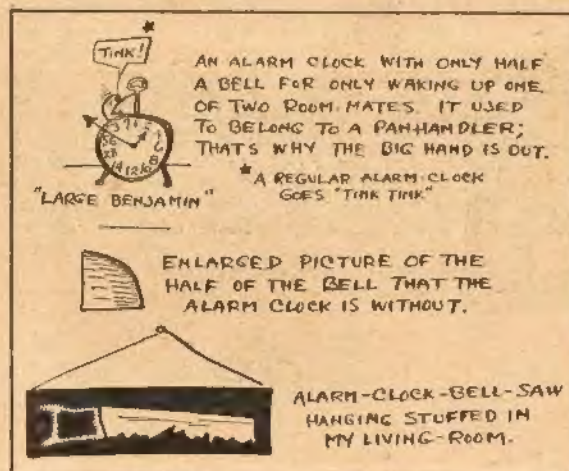
"That man wants to buy a clock that is old-fashioned and one that doesn't run. What shall I do?"

The man glanced first at me, then at the door and then at the telephone. At length he decided to humor me, and went into a rear room, emerging finally with a nice, blue alarm-clock.

"If you are looking for an alarm-clock that doesn't run, I can't think of any I can recommend as highly as this one," he said hopefully. "And the alarm bell is on top, too."

"That's just the thing."

"Shall I wrap it up?" he said, nearly breaking his



Vivid illustrations shown herewith are by Colonel Stoopnagle, the old inventor, himself

neck in his haste to complete the sale and resume a normal routine of living.

"No," I said, "I'm not through yet. I want you to saw the bell in half, please."

There followed one of those ominous silences, during which the man and the saleswoman tried to gather their senses together to be able to decide the best course to follow. Finally, they handed me a saw and told me to go ahead and do it myself if I wanted to. There being no other alternative, I took off my hat and coat and started a-sawing.

I know the hardware dealer rues the day I entered his store. Several dozen prospective customers entered, then turned and fled when they caught a glimpse of a man sawing the bell of an alarm-clock in half. It took me nearly an hour, and when I finished I ran, with the alarm-clock tucked safely under my arm—half a bell and all.

The next invention that came to my mind was the cellophane haystack, so you can find a needle in it. I went to a stationery store.

"I want a little bit of shredded cellophane," I said to the salesman, who immediately was convinced that he had lost his hearing.

"Shredded cellophane," I repeated.

"We just have it in rolls," was his reply. "We've never had any call for shredded cellophane before. May I ask what it's used for?"

"I want to buy a cellophane haystack so you can find a needle in it," I said, then dropped a coin on the counter, grabbed a large roll of cellophane and ran. I looked back once and caught a glimpse of the salesman, who was looking at himself in a mirror to see if

he was indeed he.

Next I went to a bird and fish store. I wanted to rent a gold-fish bowl—one of the rectangular kind about four feet long, two feet wide and three feet high. This was to be used in demonstrating the model of the inverted lighthouse, for submarines. A board, on which are painted waves, rests across the top of the bowl, and the upside-down light-house hangs from this into the water.

I entered the store and two Japanese salesmen approached. This wasn't playing the game. I was having enough trouble with my own countrymen, trying to make them see the light. But I foresaw even greater difficulties here.

"I want to rent one of these large gold-fish bowls," I said.

They explained that they could not rent a bowl because once you put fish in it, they couldn't sell it again as a new one. I told them I didn't want the gold-fish bowl to put fish in, and drew pictures of the model lighthouse. That didn't do any good, either.

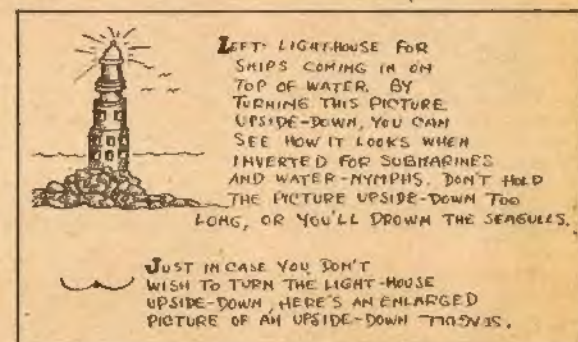
"Did you ever hear of Colonel Stoopnagle and Budd?" I asked, and whistled a few bars of their organ theme song.

They looked at me and then at each other, and then started to walk away. I made a decision right then and there, turned and left the store. In about an hour I returned to the shop with the model lighthouse, which I demonstrated for them. By this time all of the customers were leaving and the birds were screeching, so they let me have it. I set out once again.

It went on like this for days and days until finally I had gathered together all the inventions. I put them into two taxicabs and started out for the Waldorf-Astoria Hotel where the exhibit was to be set up.

There isn't much more to tell, except that a lot of people in the lobby stared at me rather queerly when I walked through Peacock Alley carrying a revolving gold-fish bowl; two watering cans without holes, for people who prefer to water their gardens with a hose; a striped mirror for zebras, and some twenty other articles like that. I can't understand why they stared.

When I finally arrived at the ballroom, I heaved a great sigh of relief. All that was left for me to do was set up the stuff, which looked like an easy job. The first thing to do was fill the gold-fish bowl, which held eight gallons of water. I set out in search of a bucket, but all I could find was an ordinary drinking glass. Since it was about 2 a. m., it was impossible for me to pro-



cure a bucket. There was nothing to do but use the glass. As though this were not enough, they had to put the faucet at the opposite end of the ballroom.

I'm not certain, but I should judge that I covered about ten miles during the three hours that I walked back and forth carrying glasses of water. The bowl, you see, was so heavy that it took three persons to lift it. I guess I'll have to stop now. The man's here for me.

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Phil Baker's Two Loves

Another of the Gripping Series: "THE GREAT LOVES OF RADIO STARS"

By Lew C. Barrison

Phil Baker's early years were spent pursuing a dream. The stuff of dreams became the pulse, the vibrant reality of life, when he met Vivian Vernon, Ziegfeld Follies girl, and married her.

But dreams, Phil learned, can lead to rude awakening. Rumors that he didn't want to heed were forced upon his consciousness—ugly rumors about his beloved Vivy. Unable to put them aside, Phil determined to run them down. With this end in view, Phil took a hammer to a secret drawer in his wife's desk and—

Crash! The hammer splintered the fragile wood, tore apart the tiny lock. The drawer flew open, revealing letters inside, and more letters. With trembling hands Phil picked out a few. He read: "Miss Vivian Vernon, c/o Ziegfeld Follies, New Amsterdam Theater, New York" in as many different handwritings as the envelopes he held.

His reluctant fingers slid inside one of them, drew out a folded page, straightened it: "Vivy, I love you, dear, and have kept my promise to you . . ." The signature was that of a comedian then well known on Broadway. Another letter: "I am always the actor, the fraud—excepting on rare occasions, like with you, where I have been just my own true, weak, animal self . . ." Still another: " . . . With all my love and a million kisses to you, sweetheart . . ." Phil saw also a few scattered drawings: Vivy receiving violent demonstrations of love in front of a motion picture camera—a stage door John with a huge bouquet waiting for Vivy . . . Wretched, ludicrous examples of bad taste they were, and worse art.

One by one he went through them, as if they were not spelling his own doom, shattering his own dream. He read them with grim determination.

In the other room the card game went on. Hearts break, but the world, careless, continues its trivial, petty occupations. After a while Phil came out of his wife's bedroom. Somehow he got rid of his guests. Their going seemed unreal. He scarcely heard the forced cheerfulness of their astonished farewell. Astonished, alone in his quiet apartment, he sat down to wait.

It was three o'clock when Vivian came in. Her face was flushed, her eyes bright.

"Have a good time, Vivy?"
"Why, yes." The harshness in his voice seemed to startle her. She turned to face him. "Grand," she assured him with a great show of gaiety.

"All the girls in good spirits, I suppose?"
She turned away again, and placed her wrap on a chair. "Oh, my yes! We were all feeling fine!"
"No—gentlemen along, I suppose? No handsome Spaniards?"

"Why, Phil, whatever do you mean?"
Out of his pocket he drew a handful of the telltale letters. He saw her turn, saw her eyes widen as they focused upon them, saw terror work at her throat. "I mean—these," he told her.

For a long minute she did not answer. She stood silent, looking at those letters. "Oh, Vivy," he was thinking, "if only you won't lie about it? It's bad enough as it is, but if you'll be honest with me . . ."

Suddenly she laughed a little. "Oh those . . ." she began carelessly. Then: "Say, just what do you mean prowling through my private drawers?"

"I mean that from now on what's yours is mine. No more secret drawers. No more double-crossing. Now then, let's get started. Who were you out with tonight?"

Miraculously, she told him. But her eyes were defiant. She told him with pride rather than with shame.

Rage rose within him. "It's got to stop, I tell you. I won't have my wife running around with every Tom, Dick and Harry! I won't have them writing her love letters!"

"Don't be stupid, Phil," she flared back at him. "A girl in my position is bound to have admirers. How's she to help it if men write her sentimental letters? Every girl in the Follies gets thousands of them!"

"Not my wife," he stated. "At least not while she is my wife!"

"Now you're being melodramatic! You're not using your head. You know just as well as I do that a girl in my position can't retire from the world and just be a wife!"

In amazement he stared at her. In amazement he

understood at last the secret of the eagerness, the expectation he always had found so lovely in Vivian's eyes. Numbly, not knowing quite what he did, he picked up his hat. In a daze he walked out of the apartment.

But two days later he was back. In two days this thing had come to seem impossible. There must be



Phil Baker and his present wife, the former Peggy Cartwright, from a photograph taken shortly before their marriage, when both were members of the cast of "Americana"

some mistake. Perhaps the letters really were what Vivian had claimed, only the effusions of distant admirers. Admirers. Who was he to blame her admirers on Vivian? Men were bound to succumb, to forget wisdom in sentimentality, before the glamorous beauty of Vivian Vernon.

With hope in his heart, he pushed his key into the lock. But the key did not fit. A new lock had been put on the door. Repeated attacks on the door-bell brought no response. Vivian was gone, he learned eventually. She had moved out of the apartment, taking the furniture with her!

He was besieged with remorse. He had done this to her. He had driven her away. But his remorse was short-lived. Shortly afterwards he was notified that Vivian had filed an action for separation, charging desertion and cruelty. It was specified that on four different occasions he had beaten her in public!

Thus was launched one of the most dramatic divorce suits in theatrical history. The daily press got busy, eager tongues wagged. The life story of the popular entertainer was dissected, his romance reduced to tawdry, commonplace phrases. The Music Box Revue, already popular, displayed the "Sold Out" sign every performance. During every show hungry eyes scanned the star's face, suspected the sincerity of every smile, looked behind every gag for heartache, read into every song some allusion to his own feelings.

But Phil's smile continued gay, his jokes scintillated, his accordion still sang magic. There are so many things a popular entertainer does not share with his audience. His marriage broken, his dream shattered, his life ruthlessly publicized, Phil gave the theater its due, and carried on.

The suit dragged through its preliminary proceed-

ings. Vivian demanded temporary alimony and counsel fees. In her own behalf she pointed out the extent of Phil's earnings, described the humiliation he had dealt her by public chastisement.

Character witnesses—eye-witnesses—cleared Phil of her accusations. Still she persisted. Final judgment, she contended, would in all probability be in her favor. The alimony and counsel fees, in anticipation of that fact, were but her due. Phil felt that in this new Vivian, this hard, demanding girl claiming her due, battling unscrupulously for it, he faced a stranger.

He produced the contents of the secret drawer—exposed for the greedy press the hungry scandal-mongers, the whole measure of his shame and disillusionment. The papers siezed upon them, printed parts of the letters in facsimile, reproduced the tawdry cartoons, attaching facetious comment. But the letters decided the suit. On the basis of them it was decided Vivian's ultimate victory could not be so certain. She was denied her alimony and fees in the preliminary hearing. The final hearing gave her her freedom, and nothing more.

Phil was free, too—free of any dearer interest, to expend himself wholly on the theater. Yearly his star ascended. "Night in Spain," "Pleasure Bound," "Crazy Quilt," with Fannie Brice and Ted Healy, took him to every key city and likely one-night stand in the country.

A happy chance increased the scope of his act. One night, during a benefit performance at the Winter Garden, one Jo-Jo, formerly a singing waiter with Irving Berlin, tried to annoy him by making remarks from the audience. Phil wasn't annoyed. He was amused. He found in this unknown heckler an impetus to new, brighter gags. The heckling continued. His would-be annoyer's smart cracks but inspired smarter ones from Phil. The audience liked it. And Phil had an idea.

He sought out this heckler and hired him to continue his heckling. Planted in a box, where he was unseen by the audience, Jo-Jo shouted his insults. People loved it. The "stooge," as that character is known today, had come into being.

Sid Silvers followed Jo-Jo in the role. John Humphrey Muldowney followed Sid Silvers.

Success was enough, Phil was telling himself. If the old dream lifted its bandaged head to tease him now and then, he ignored it. Even when some lovely face stood out from the rest, bright eyes beckoning, he refused its invitation. A life rich and full enough can be built out of success alone. Phil Baker would build it.

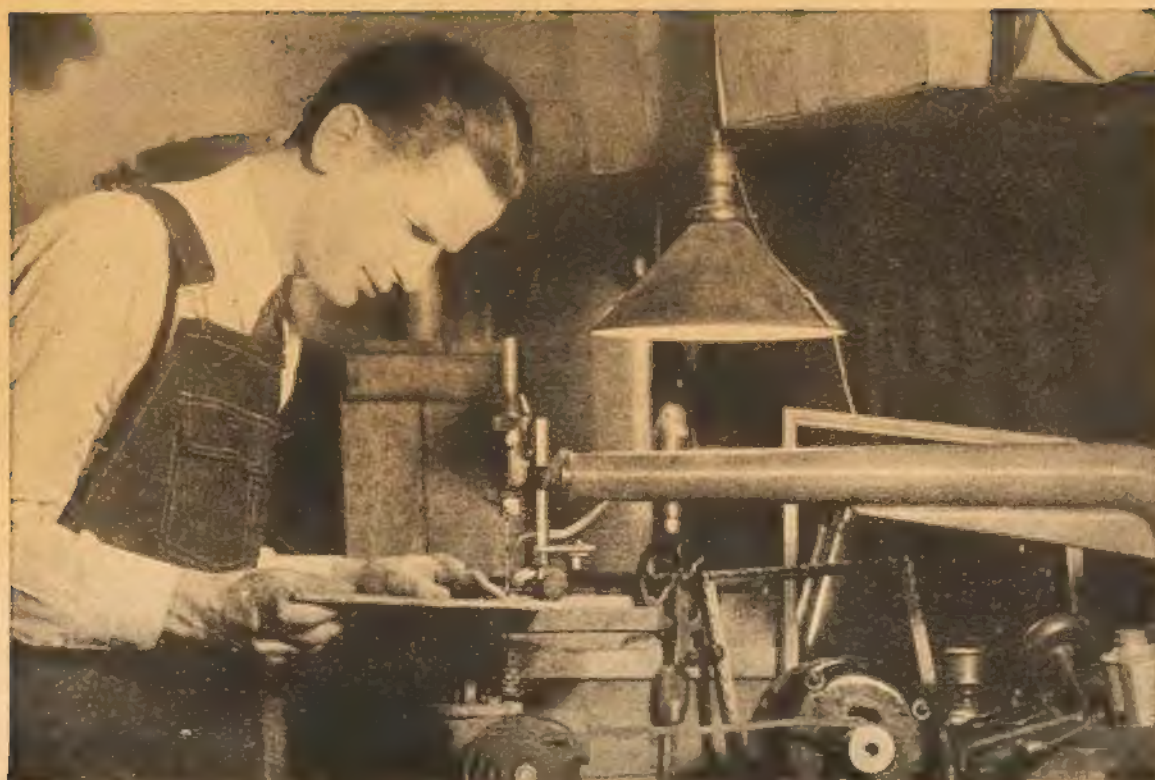
His youth had been a busy one. Now he revived interests for which it had given him no time. He studied art. He commenced to assemble a library. He already had tried his hand at composing. "Love and Kisses," "Do You Mean It," "Pretty Little Baby." Now some of the music for "Pleasure Bound," "Strange Interlude." This last attracted the notice of the conductor of the Boston Symphony Orchestra and was given symphonic arrangement.

Phil was invited to appear as soloist at the premiere presentation of his piece. But Phil was close enough to art to stand in awe of it. His own act invariably included one classical solo on his accordion. He would not commence rehearsal on a new production unless this was conceded him. But he refused the Boston Symphony Orchestra. He wasn't up to that sort of thing, he felt.

And for that other, older dream? His public tried to keep it alive in spite of him. From time to time there were rumors. Once he was reported engaged to Lita Gray Chaplin. The tongues wagged busily again. The press sat up, ready to pounce. But it came to nothing. Phil had no time for that old dream these days. He was busy meeting the demands of a new opportunity—radio. Dreams of a quiet home in the country, with a garden and gladiolas, were the only ones he gave himself to indulge.

Radio, like every other new venture he had undertaken, presented difficulties. Phil had learned to talk before an audience. A microphone was another thing. He found he was microphone shy. He never could approach that impersonal little instrument without first overcoming waves of stage-fright. But Phil had learned to master difficulties by now. He mastered this one. His accordion exerted the same magic over the air that it had in the theater. His gags clicked.

But in transferring his act from one medium to another, he was confronted by a new problem. A stooge had become an essential. (Continued on Page 38)



Tony Wons' most recent photograph, showing him at work in his own machine shop. Note the pleasure with which he turns the object he is making with his scroll saw. Tony's chief hours of recreation are spent in this shop

"Are You Listenin'?"

The Homespun Philosophy of Tony Wons Was Inspired by an Uphill Fight Against Odds That Started on a Hospital Cot

Strange as it seems, those two radio stars, Tony Wons and Max Baer, have something in common. They're both fighters who came to radio. But there is this difference: Maxie fights men, but Tony fights life—to conquer it, and to wrest its secrets. All his life Wons has been scrapping to find out "what it's all about." And as he learns, bit by bit, he gives his listeners the benefit of his philosophy.

The first round of Tony's title bout with life started when he was thirteen. His father died, leaving the lad and his mother to provide for six young children. And so right at the start it looked as if the kid were going to take a bad trimming. There he was—a child—snatched from school, taken away from sports and play. It was enough to make any young contender groggy, and when he was slammed into a job in a typewriter factory, working ten hours a day for \$4.00 a week, it certainly looked as if life had him down for the long count.

Perhaps it was this hardness of life—this seeming unfairness of fate—that got Tony started then in his lifelong attempt to figure things out. Why had all this happened to his father, his family and himself? What was behind it all? What was the big secret of all these things? And so young Tony began to study life's punches!

For five years he roamed from job to job, learning as he went. He worked as a laborer in chair factories, saw mills, foundries, automobile factories, clothing mills, grocery stores and butcher shops. It seemed as if life were chasing him all over the ring, so to speak, while Tony, ducking, side-stepping and always going, avoided the knockout punch that would land him, bogged down for good, in some petty routine job which for the average man might spell contentment—but for Tony would have meant defeat and surrender.

And he learned, during those five years, more about life's tricks and shuffles and rabbit-punches than many men learn in a lifetime. Labor conditions were bad. The men worked long hours for poor pay. Tony's fellow workers would gather during half-hour lunch periods and protest against the injustice of conditions, bemoaning the fact that they were born of poor parents or had large families to support. Tony listened, and his heart went out to them. But he wondered what good it did, just to talk things over. There must be something better than talking—something better even than running from job to job the way he had been. After all, one job was very much like another.

Something better to do! That thought was Wons' turning point. He began to study at a free night school! The kid was fighting back, now, in real earnest.

It was pretty tough, working all day and studying at night. It would have been so easy to sink into slothful ease when night came. But Tony, who for

five wearisome years had been knocked around the ring, was getting far too fierce a kick out of fighting back. So he bored in, giving all he had. He graduated from the business school. He got a job as a secretary—in itself a great triumph for a youngster who had been on his own since thirteen! But that wasn't enough for Wons.

He had met business and professional men. He had been taught by educated men and women. He wasn't ready to call his big fight a draw by sinking into the first decent job he landed. Young Tony skimped on meals and clothes and entertainment. He saved every penny he could. Then he quit the job he'd worked so hard to acquire to enter Valparaiso University. The portals of poetry and literature were opened to him. He delved deeply into this fascinating new world.

Then he saw Robert B. Mantell in "The Merchant of Venice"—and the youth who had started work in a typewriter factory decided that the thing he wanted above all others was to become a Shakespearean scholar and actor. Looking back now on that resolution, Tony's thousands of admirers would decide enthusiastically that there was no reason why he couldn't have achieved his ambition in short order. There he was, still very young, with a marvelous record of achievement already behind him.

And, then—WHAM! Tony's mighty adversary landed a right cross that fairly sizzled. Along with millions of other men, Wons went to war—the Great War that drew such a tide of blood—among it, some of his own.

He came back home, wounded and gassed. And right away he started in exactly where he had left off. He enrolled in a dramatic school. When it appeared that this wasn't giving him what he wanted, Tony went back to work, as a salesman this time—and, he studied Shakespeare thoroughly by himself, playing in "little theater groups" and performing at parties.

Then radio made its raucous debut. Tony tried to storm the studios. Again and again he was turned away, till he hit an obscure Chicago station, whose manager graciously permitted him to put on Hamlet. The company? Tony was the company—all thirteen parts! He had wanted to be a Shakespearean actor, and now he had become thirteen Shakespearean actors, all at once!

Around that little radio studio Tony made himself useful—writing continuity, acting, directing, reading market and weather reports and announcing. Finally he landed a job at WLS in Chicago. Once again he was going after life aggressively.

He fought a bit too aggressively. He wasn't going over so well, and his health wasn't good; he drove himself. After about three years of this he collapsed. Doctors said he'd die in six months. This time it

looked as if life really had him licked.

Tony took it—and went on taking it. In bed, he kept awake—and perhaps even kept himself alive—by reading incessantly, and by thinking. A man can think of a lot of things when he knows that he may die. And it was at this time that Wons' first scrapbook was started.

Jotting down his own thoughts, Tony began to clip and piece together the printed expressions of other men's thoughts, too. Things that experience had taught him were true. Perhaps there were times when he thought he might be piecing together his own memorial—a kind of anthology of courage—the scrapbook of a dying scrapper.

But, of course, he didn't die. The old battle is still going on, for Tony. But when he recovered, the first thing he did was to present his wonderful idea for a program to the manager of WLS. This gentleman was dubious—but Tony persisted, and finally a trial broadcast was arranged. That was eight years ago.

Tony flung his "Are You Listenin'?" across the air-waves for the first time, and the station was deluged with enthusiastic letters. The enthusiastic letters have been deluging stations ever since—and the Radio Scrapbook has grown into many prodigious volumes—but Tony remains the same in spirit. "I will never cease battling as long as I have one breath in my body," he says, "and a worthy cause goes unchampioned."

And millions of listeners who hear him every Monday and Wednesday over a CBS-WABC network chorus in reply: "Good luck, Tony!"

On Short Waves

Short wave will range the world for its fans, in the days just ahead. Broadcasts from England—Hawaii—America—the Antarctic—and the stratosphere, will stretch around the globe for those possessing the necessary short-wave equipment to pick them up.

One program will be particularly interesting, because it is to be an electrically transcribed rebroadcast of a ceremony which previously was sent out over the air. This is the presentation of the bell of the British battle cruiser H.M.S. *Canterbury*, to Canterbury Cathedral. The original ceremony was short-waved on Saturday, and the British Broadcasting Company recorded the entire program for re-presentation again early Sunday morning for the short-wave fans who missed the original. It may be heard Sunday morning, June 10, by tuning the BBC stations GSD or GSB from 12:30 to 1:15 a.m. EDT.

The same day—Sunday, June 10—the celebrated band of His Majesty's Welsh Guards will be presented by the BBC at 12:30 p. m. EDT. Only short-wave fans will be able to get the first half-hour of this program—but NBC will pick it up for rebroadcast over long waves from 1 to 1:30 p. m. The band will be conducted by Captain Andrew Harris, the Senior Director of Music, Brigade of Guards. It will play a colorful program including "The Men of Harlech", "Adieu to Dear Cambria" and other Welsh airs, played and sung by the band and soloists. The entire one-hour broadcast will be presented over the BBC stations GSE (25.28 meters) and GSB (31.55 meters). The NBC half-hour pickup will go out over the WEAF network.

Crossing seas and a continent to Hawaii, the spotlight of short-wave programs focusses next upon the birthday ceremonies of King Kamehameha, who was the greatest of all Hawaiian monarchs. These traditional ceremonies will be relayed to the continent through KGU, Honolulu NBC associate station, and will be rebroadcast over an NBC-WEAF network on Monday, June 11.

Mass singing of old melodies of the islands by various Hawaiian societies, will be accompanied by the Royal Hawaiian Band. The program will come from the Aliiolani Palace grounds, now the capitol of the territory of Hawaii.

An open-air festival of music will come from Canterbury, England, on Tuesday, June 12, starting at 4 p.m. EDT, over BBC stations GSD and GSB. Each year since 1929 Canterbury has organized such a festival, in which the British Broadcasting Corporation has co-operated by lending its orchestra. This year again, the BBC orchestra is going from London, to play under the direction of Adrian Boult.

From the Antarctic on Wednesday, June 13, the Columbia Broadcasting System again will bring another of its unusual "Little America" broadcasts. The CBS network will pick up the program from the Byrd Expedition and rebroadcast it at 10 p.m. EDT. But short-wave fans can get more of this program by dialing in direct on the Little America station, KFZ (either 24.30 or 31.75 meters) from 7 to 11 p. m. EDT. The fans thus can hear the interesting work of testing, by which the far-southerners discover whether their signals are being received properly in North America.

Short wave is expected to eliminate, this year, the delays hitherto experienced in reporting the Poughkeepsie Regatta, annual intercollegiate rowing carnival. Because the varsity race ends in near-darkness, NBC this year will have an announcer (Continued on Page 36)

I Cover the Arena

By Graham McNamee

In Which a Premier Sports Announcer Answers His Critics and Tells Them Something About Accuracy and Radio Reporting

I have been asked frequently to voice my ideas on what I think you of the radio audience want to hear in the broadcast of a fight—and to tell you the kind of a broadcast I'm going to try to give when the Baer-Carnera battle goes on over NBC networks on June 14. In other words, here's my philosophy of sports broadcasting, if you'll let me get away with calling it a philosophy.

I've been accused many times of getting tangled in my own words and missing a lot of the details at the ringside during a big fight. It's true. I do miss a lot in the heat of the action. Words can't move as fast as fists.

I know the blows in fighting. I know a left hook from a right cross. It is not particularly difficult to differentiate between them. But I don't think that makes an awful lot of difference to the great air audience. It is my opinion that the audience often doesn't know and doesn't care what left hooks or in-fighting are. Then there is another thing. Blows are not always what they seem. A dramatic roundhouse swing that should fell an ox often seems to have no effect. The damaging blows and frequently the knock-out punches are never seen. In the interest of accuracy, the blows cannot be called as they fall.

The listener wants a dramatic picture of the scene, he wants to follow the progress of the fight. I try to get him the information as fast as I can, and I get excited just like anyone else while I'm doing it.

The only way, as I see it, to give a good broadcast is to place myself in the position of the listener. I try to see it through his eyes. And the only way I can do that is to be natural.

As to prejudice, I should like to say that my job depends on fairness, and when I am at the microphone no contender is my friend or my enemy.

There again you have the idea that I am seeing the fight through the listener's eyes. I am supposed to be his eyes. And there are listeners out there at the loudspeakers by the millions, divided more or less equally in their allegiance between the two contestants. I must see the fight absolutely impartially because I am seeing it for both groups of listeners.

Enthusiasm is the secret of creating an illusion over the air—and I don't mean manufactured enthusiasm. I feel it, or I don't make a good broadcast. I never have

been able to build up a bad fight.

When the average man goes to a fight or a ball game or any other sports event, he wants to get excited. He'll miss half the blows that are struck in the ring, but not one that's struck in the crowd. When a runner slides to base in a cloud of dust he's too far away to know whether the umpire's right or wrong, but he stands up and cheers—or boos.

He only sees bad decisions. He takes the good ones as a matter of course. The sight of a pop bottle hurtling through the air is worth the price of admission—all good Americans naturally hate the umpire. These are the things I try to get into a broadcast. They're what Mr. Average Man sees at the fight or the ball game.

Being enthusiastic has one drawback, however. It's physically exhausting. After every big broadcast I feel as though I were the one who had taken the beating.

Now I'm going to ask you to put yourself in my place for a few moments. We're at the second Tunney-Dempsey fight in Chicago a few years ago—Soldier's Field—the biggest arena in the country—the biggest crowd that ever saw a fight—men fighting for a million dollars.

The champ and the challenger are in there fighting away—punching so fast your eye can't follow. Tell that to the radio audience, but tell 'em about every punch, too. Dempsey's down. Tunney's down. The crowd is stark, raving mad, but you've got to keep your voice down so the millions of fans on the other side of that microphone can understand you. A tough job? You bet it is!

Now let's leave the fight and go to a football game. The Red team is up against its own goal posts. The Blue team has marched steadily down the field reeling off gain after gain. Third down and two yards to go. The ball snaps back, a few bewildering gestures with it to confuse the Red players and then a plunging mass of tangled arms and legs. The ball is nowhere in sight. Is it a touchdown? Or did they fall just short of that last white stripe?

Go ahead, tell 'em about it. Out there at the loudspeakers millions of rabid fans are agonizing over the delay. Can't you almost hear their thoughts screaming in your ears, "Come on, what happened?"

Those are the seconds that are years long for an



Graham McNamee, ace broadcaster of national sports events, as he looks today

announcer. You can sense the impatience of the listeners but you can't do anything about it until you see what's happened. Perhaps five or six seconds elapse before you can tell them about it. To the announcer it seems like five or six minutes, and to the average listener—according to his letters—it seems like five or six hours.

But I still think honest enthusiasm and the general picture are what the audience wants, whether it be in describing a fight or a football game. And that's what I intend to give them, because that is the way I feel.

All Star Whims

Amusing Quirks of Interesting Radio Personalities—Their Strange Foibles and Aversions That Keep Studio Attaches and Friends Ever on the Alert to Ward Off Temperamental Storms

Around the studios amusing tales of radio stars' lovable little eccentricities are told. And since listeners like the human side of their idols, these yarns pass beyond studio walls, and become public property—often in garbled form. The foibles of the stars become the fables of the fans—but when stripped of exaggeration these tales of ether eccentricities still are as strange as they are true.

For example, there's Albert Spalding, outstanding American violinist, who plays Wednesdays over CBS-WABC. He'll let a perfect stranger handle that \$35,000 Guarnerius violin of his—but he won't let even a member of his own family touch his pet tennis racquet!

Laugh your head off at Edward Everett Horton, who with Zasu Pitts will guest-star on the Hall of Fame, NBC-WEAF on Sunday, June 10—but make one crack about Eddy's clothes, and he's off you for life. And if you venture an opinion that Bacon did not write Shakespeare's plays, you'll get a scholarly argument from this subtle clown.

Razz Babe Ruth on the baseball diamond if you like—but try to photograph him any Monday, Wednesday or Friday night before he broadcasts over the NBC-WJZ network! You'll find yourself outside the studio looking in.

Cal York, "Forty-five Minutes in Hollywood" commentator, will lend his airplane or his big car to any friend and many acquaintances. But his closest buddy can't chisel the loan of Cal's typewriter.

And James Melton, "the golden voice of the air," has a similar idiosyncrasy. He'll lend his yacht or his car—but the man doesn't live who has yet obtained permission from Melton to run the toy electric train he has at his home, with hundreds of yards of track! Another thing about Melton—when his voice is heard every Sunday, the listener may know for a certainty that before singing, he has performed a very peculiar

little ritual. Though there isn't a singer in radio, movie or concert fields who has more dignity and appearance than James Melton, he wouldn't think of broadcasting until he has executed a strange little dance step as he approaches the microphone. There is nothing stranger to see around a radio studio than the spectacle of the dignified James, solemnly skipping!

Joe Cook, zany of those NBC-WEAF Saturday night house parties, doesn't pretend to know anything about steel or oil or gold. Yet Joe will take a flier in any of those stocks, but won't invest a penny in a theatrical production. He says he doesn't know anything about that division of entertainment.

Help Radio Guide to Serve You

RADIO GUIDE can advance only in the degree in which it serves its readers. That service, therefore, becomes the yardstick by which the success of the publication may be measured.

This, then, is YOUR magazine. It is made for you and by you. The pride RADIO GUIDE finds in its fast growing family of readers is merely the reflection of the satisfaction those readers evince.

Each step forward is a stride toward greater service for you. It is your duty to yourself and to your fellow readers to help the publishers with indications of your wishes. Only with your help can the success of RADIO GUIDE be expanded and its service to you thus increased.

You are not only invited, but urged, to offer constructive criticisms for the betterment of this magazine. Your help is solicited. Address your communications to Editor, RADIO GUIDE, 551 Fifth Avenue, New York, N. Y.

Frank Black, NBC general musical director, doesn't mind if you paw his expensively-bound, rare editions of musical scores. But if you do want to make him mad, just fiddle with the mounted "eight ball" on his desk.

There's nothing thin-skinned about Maxie Baer, heavyweight challenger who stars in "Taxi" over NBC-WJZ, while training to prime da Prima with punches. But hurt the feelings of his trainer, Mike Cantwell, and Max may slip you a right cross.

Golfers everywhere will applaud Gene and Glenn, the Monday through Friday NBC-WEAF comics. Laugh in their faces—but not on the golf links. "A giggle, a cough, a word—and you're off" is the motto of their caddy, who hates to see his bosses annoyed when they're shooting in the 70's.

Slim Timblin—WOR's Friday-night blackface comic and vaudeville veteran—could drop a dozen mirrors to shattered smithereens, and chuckle. But he always crosses his fingers when passing a graveyard. "The last time," says Slim, "I won't do it. But then—that time I won't pass the graveyard!"

Elliott Shaw of the Revelers never will leave his house in the morning until he has vocalized for one full hour. Listeners get the benefit of this meticulousness when Shaw revels on WEAF Fridays, and WJZ Sundays.

Marjorie Anderson, heroine of those Beatrice Fairfax heart dramas on an NBC-WEAF network Saturday nights, won't broadcast without her great grandmother's wedding-ring on the little finger of her right hand.

"Your Lover" will sing any song his listeners or sponsors request—but refuses to read one word on his program that has not been written by himself. And Will Donaldson, arranger for the Men About Town—Sundays on NBC-WEAF—positively will not make an arrangement for a song if the lyrics are the least bit off color. And perhaps there are far worse eccentricities than that!

Secrets of the Face Reveal YOUR CHARACTER

By "The Doctor"

This Week "The Doctor" Analyzes the Character and
Vocational Ability of that Favorite, Irene Beasley



Irene Beasley, showing her most recent photograph, which "The Doctor" used for his analysis. Miss Beasley is heard every Friday evening at 9:30 and every Monday evening at 6:00, EDT, over an NBC network

So this is the young lady who jumped from a Mississippi country school teacher's job to radio stardom! It is a farflung, glamorous rise, one which would have been too much for the average performer; but Irene Beasley has the necessary qualifications. Few others could have lasted in the position she has held with the Columbia Broadcasting network since 1929, after such a meteoric rise.

So interested was I in this subject that I asked a RADIO GUIDE representative to give me the story of this lady's career before we got into her analysis. In short, it is something like this:

Irene was born in the small town of Whitehaven,

Tennessee, not far from Memphis. Her first music lessons were received on the farm from her grandmother, whose piano was her avocation. Miss Beasley's first concert appearances were made at the age of two in the Friday evening social meetings at the little town school-house. When she was six years old, the family moved to Amarillo, Texas, and her first professional piano lessons were begun when she was seven.

Miss Beasley's alma mater is Sweet Briar College, in Virginia. After college, she elected to teach, was offered a position in a small Mississippi town, and accepted. There Irene was principal, superintendent and teacher of seven grades—with a total of eleven pupils under her supervision. Perhaps this doesn't sound like hard work, but it is no easy task to teach one grade while the other is being kept at study and out of mischief. Any country school-teacher knows this.

With all of this on her mind, Irene Beasley found time to compose popular songs and to sing them for her companions. Still she never sang in public until some years later, and then only because she was determined to popularize a new song she had written. This ballad, "If I Could Only Stop Dreaming," was not a great success from the standpoint of composition; but it paved the way for her debut over Station WMC in Memphis. She was asking the various performers on the station to use her song in their programs when Art Gilham, "The Whispering Pianist," asked her why she didn't sing it herself.

Irene accepted the invitation, she says, and did sing it in a most uncertain manner... off key. Nevertheless, it brought her her first fan letter and began a career which has earned well deserved success in radio, recordings and the stage.

Her associates and her press-agent are prone to believe that luck has played the greatest part in her success, and that she could have been successful in no other line of work. This is not true. Here is the real story of Miss Beasley's ability:

Hers is a mental temperament with a highly intellectual face. She easily could have been an unusual scholar, and could have made a success of teaching. There is evidence of early personal struggles; not so much with poverty as with the determination to get a

very full education under unfavorable circumstances. But even these conditions could not dampen her enthusiasm or her sense of humor, for she has large friendships and emotions which run to the heights.

In reality, this is the face of a comedienne, and I fancy that Miss Beasley has more of the attitude of the comedienne in her singing, even in the sweet songs, than she has of the producer of lamentations or that of a light-winged skylark.

Her nose indicates a very vivid imagination. She can make a little pleasure go a long way with her ability to magnify what she enjoys. Her cheek shows high intensity, a sense of utility, considerable independence and the indication that she would have been a capable athlete if her body had not been rather delicate in structure.

I never have heard Miss Beasley sing, and know nothing of her voice; but from her facial indications, I would say that it should be a flute-like contralto. The melodic element is much higher in her face than the element of either time or strenuous vocal timbre. She can sing without effort, has a fair range of tone and carry a very attractive, sympathetic interest to her listeners.

I would not advise Miss Beasley to teach school or to follow any scholastic work, if ever she needs to give up singing; but to turn her attention to personnel employment management and the control of women in an industrial organization.

This would gratify her intelligent reasoning, her high instinct for friendship and her natural insight as applied to those around her.

Irene Beasley's very sensitive social and marriage faculties make it extremely difficult for her to find a husband with the rather hyper-attentiveness and mental forbearance her intellect and affections demand.

It is usually next to the impossible to find many vocational aptitudes in the face of the average radio performer or vaudeville entertainer; but Irene Beasley is a shining exception. She has very strong ability for other work, and if this were an elaborate vocational analysis, instead of a character reading, I could find a great deal in her face to reveal.

Miss Beasley does not need vocational guidance or a change of profession.

Hits of Week

A number which has had a considerable vogue on the airwaves during the past few weeks, sprang into leadership over all other popular song hits during the past week, when the enticing "Cocktails For Two" was played more often than any other radio song.

While in actual number of times played, "Cocktails For Two" led the field, "Had My Moments" stood highest in the estimation of leading airwave bandleaders.

The weekly tabulation reveals the following figures:

SONG HITS PLAYED MOST OFTEN ON THE AIR		BANDLEADERS' PICK OF OUTSTANDING HITS	
Song	Times	Song	Points
Cocktails For Two	25	Had My Moments	25
Had My Moments	23	Cocktails For Two	22
Little Man, Busy Day	23	I Ain't Lazy	21
Night On the Desert	23	Beat Of My Heart	21
All I Do Is Dream	22	Love Thy Neighbor	20
I Ain't Lazy	22	I'll String Along	19
Your Love	22	Night On the Desert	16
Beat Of My Heart	21	Little Man, Busy Day	15
One Thousand Good Nights	18	Love Go Wrong	12
Love Go Wrong	18	One Thousand Good Nights	11

Bandleaders' selections are as follows with the leaders' selections listed alphabetically:

Don Bestor: Cocktails For Two; One Thousand Good Nights; Old Water Mill; Ill Wind.

Tom Gentry: Little Dutch Mill; Little Man, Busy Day; Wagon Wheels; Christmas Night in Harlem; Love Go Wrong.

George Hall: Cocktails For Two; Night On the Desert; Why Do I Dream Those Dreams; Play To Me, Gypsy; Old Lullaby.

Clyde Lucas: I Ain't Lazy; Why Do I Dream Those Dreams; Play To Me, Gypsy; Cocktails For Two; Don't Say Goodnight.

Frankie Masters: Beat Of My Heart; I'll String Along With You; An Old Lullaby; Love Go Wrong; True.

Seymour Simons: One Thousand Good Nights; Practice What You Preach; Easy Come, Easy Go; Gypsy; Old Lullaby.

Theme Songs that "Click"

"Hello, everybody—Lopez speaking."

Radio listeners everywhere are familiar with this tag-line. It's an institution wherever radio is accepted as an integral part of the daily routine. It's Vincent Lopez' microphone badge of authority.

If, however, you are a newcomer among the dial twisters and don't recognize those introductory words, "Hello, everybody," there is still another identifying unit that has been definitely Lopez for a dozen years or more. The piano-playing maestro adopted "Nola" when the tune was an infant, and "Nola" has been a part of every Lopez program since then.

Felix Arndt composed the tune in tribute to his wife, Nola Arndt. Lopez played the music and liked it. These are the lyrics to the refrain:

When you're near the birds sing in the trees
pretty harmonies
All the world is humming a melody;
When away from you I may be straying,
Then my heart keeps saying
You're the heart of me, part of me, all of me.
Nola, heed and listen while I plead,
You're the one I need,
Life for me is nothing but misery;
Nola, Nola,
Hear your lonesome, lovesick sweetheart calling,
Nola, Nola.

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Lopez played the number at every dance engagement; he played it when he finally hit the Palace theater in New York.

When Paul Whiteman was unable to play a sched-

uled engagement over WJZ in Newark, N. J., in 1922, the station manager called Lopez.

"Would Mr. Lopez fill the gap in air time?"

Mr. Lopez would—and did. It was his first appearance on the airwaves.

"What'll I say and do?" he demanded when he got to the studio.

"Oh, just say 'Hello, everybody, Lopez speaking,'" he was told.

He followed instructions. Then he played "Nola" as the first piano solo. Letters poured into the station. Listeners liked Lopez' music, they liked "Nola" and asked that it be repeated.

And now, he couldn't get rid of "Nola" if he tried. On certain occasions he has left the number out of a broadcast and learned by letters from Lopez listeners that popular demand dictated its retention. "Nola" went back into the book.

"Nola" never became an overnight hit. Its growth in popularity has been gradual. Recently, the maestro was informed by the publishers of the tune that the sales had increased materially in the last six months. The piece was first copyrighted in 1915.

Other orchestras play Lopez' theme song. Ted Weems has a whistler who does it justice, and Paul Whiteman digs his arrangement of the number out of his files now and again, and presents it to his audience.

When Lopez plays a benefit performance, the crowds yell:

"N O L A !"

And he can't leave a party before he has sat down at the piano to play his theme song for the other guests.

Include in your histories of "Theme Songs That Click," the one-word title, "Nola," a theme song that sticks.

The Open Door to Beauty

Last week we discussed how to cleanse the face. This week we are going to discuss a protective make-up, and how this protective make-up will react on various types of skin.

The primary use of cosmetics is for the protection of the skin of the face, the arms and the hands, and this should be your ultimate goal—namely, to have your make-up protect your face and neck in the same manner that clothes protect the body. This means that your make-up must stay after it is once applied, and that there always will be a film of cosmetics covering your face so that the dirt of the day, instead of settling on your face, will settle on this film. Then it can be removed easily by moistening your handkerchief with cold water or a good skin tonic, patting it over the face and removing the dirt. Your face will remain as soft as velvet and your make-up intact. Even if you should go in bathing, your make-up should be permanent and should not be affected by the water. Your skin should not tan, freckle or sunburn, even though you are on the beach a great many hours—if make-up is used properly.

This is particularly apropos with the summer-time coming on. Complexions suffer in the summer-time. If you are going to be on the beach all day, then I suggest that the film applied to the face be a great deal thicker than if you were only going shopping.

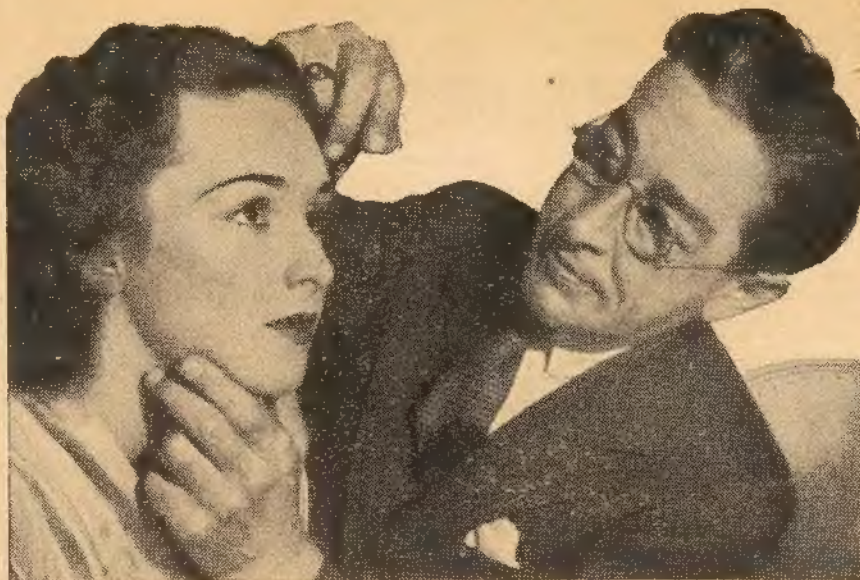
Of course, in protecting the face, it is absolutely necessary to have this film porous so that the skin will breathe and the perspiration will come through the film.

The dry and normal complexion retains the make-up much better than the oily complexion. However, even if the complexion is oily, the same make-up must be applied and not touched during the day with a powder puff. It should be the constant aim of any one affected with an oily skin, to rid one's self of it in the manner described in last week's article, through the proper creams. The condition must not be aggravated by the constant application of face powder, as this makes the condition much worse.

Here is how to apply make-up: You must first

By V. E. Meadows

Director of the Beauty Guild of the Air, with Years of Experience in Beautifying Stars of Radio, Stage and Screen. He Broadcasts over the Federal Broadcasting Chain from WMCA in New York



V. E. Meadows, from his latest photograph, showing him at work on Rosemary Lane, demonstrating his very practical advice on the art of make-up

start with your face absolutely free of oil. Wash the face with tepid water and a good mild soap.

Apply your skin tonic liberally, and leave your face wet.

Apply your base cream—six small dabs, one on the forehead, one on the nose, the upper lip, the chin, and one small dab on each cheek. Wet your hands with

skin tonic and spread from the center of the face out toward the ears, working each hand against the other, thereby keeping the skin tight. (Base cream should not be a finishing cream or a cold cream. It is a cleansing cream, is very thick and has color.) It is necessary to get the right color of base cream as this forms the under-tone for your face, and the face powder the over-tone.

The next step is applying the rouge. I would like to tell you first what rouge is for. You must bear in mind that rouge is essentially an eradicator, never a builder. It removes contour rather than accentuates it. In making up, your face is shaped by the rouge you use. A stout face can be made to appear thinner or a thin face rounder, by the correct application of rouge.

Rouge is applied as follows:

Your face should still be wet—the base cream perfectly blended. Then on the finger most convenient, take just a small amount of rouge and dab it on the cheek bone. Spread it first just under your eye, very close to the lower lash. Be very careful not to leave a white line between your eye and cheek bone, for if you stop at the cheek bone you will leave a white "goggled" effect which is very unattractive and artificial looking. The rouge around the eye should be very delicately blended.

To blend the rouge around the edges, do this: Wet your hand with skin tonic, and from the unrouged area draw the palm of your hand into the rouged area. This will lighten the edges and give a beautifully blended appearance.

Bear in mind the importance of using the correct shade of rouge. Many women will buy rouge because they like the color in the box. They forget that this color should match their own pigment as it shows through the skin. A good way to find out whether your rouge is the correct shade, is to rub up a little of the natural color on the underneath part of your forearm and use a little of the rouge that you intend buying, right around this natural color. If there is no difference between your natural blood color and the rouge, then the color is correct. (Continued on Page 34)

Wave Marks

Relay. The Chicago Bubbs Pickards have added a little bubb—prettily named "Marion Arlette" after her mother who is, as the stout old phrase has it, "doing nicely".

Relay. Joe Manion of WIP—and winner of the Philadelphia Male Vocalist Contest—is a new daddy. Little Rhea Helen vocalized first on May 12.

Meter. A double anniversary for Jacques Renard, who is by way of being a double man: On June 15, this round conductor of NBC's Manhattan Merry-Go-Round celebrates a birthday; and just three years ago on that date he first found himself weighing over 300 pounds—and since then he hasn't been under that weight!

Meter. Happy birthday to Mrs. Jack Mark Linx, wife of the saxophonist with Don Bestor's orchestra. If you write her a letter, she may tell you what birthday it is.

Meter. Jack Fulton, singer with Paul Whiteman, will be 31 on June 13. He was born at Phillipsburg, Pa.

Meter. Dot Hill, one of Ted Fiorito's Debutantes (CBS) made her original debut in this wicked world on June 24, not many years ago.

Meter. Another year—on June 28—for Ann Balthy, of CBS trio, the Do Re Mi Girls. "So fah," says Ann, "life is nice." La! See? Dough!

Meter. Almost every lane has a milepost. Priscilla Lane of the Lane Sisters (Waring's Pennsylvanians' team) passes her eighteenth on June 12. Sister Rosemary is giving her a birthday party.

Meter. Happy returns of June 22 to Jack Whiting, musical comedy star, social registerite and master of ceremonies, CBS.

Meter. Glen Gray, clean-cut leader of the Casa Loma Orchestra with Stoopnagle and Budd, adds a year on June 7. This fine first-saxer and ex-railroad cashier wants piccolos as presents. He collects 'em.

Meter. Gypsy Nina, from the Russian steppes, steps up a year on June 15. Though she's not on the

air now, CBS will give her—as a present—her usual salary check. They're saving her for something.

Meter. Ann Leaf, CBS organist, birthdays on June 28. How old is Ann, or how many years does this leaf?

Meter. Vincent Coleman, of CBS Myrt and Marge cast, adds another candle to the cake this June 21.

Meter. Blayne Butcher, WCAU announcer heard on many CBS shows originating in Philadelphia, must be a good husband. On June 14 he celebrates his tenth wedding anniversary.

Meter. June 20 is the third wedding anniversary for Eddie Dieckman, violinist with Don Bestor's Band.

Coming Up. That seasoned old veteran of radio—Baby Rose Marie—celebrates her 3,000th network broadcast on June 12.

Musical Interlude. No sour notes for Don Bestor—but eight years ago June 18, he published his first song hit, "Down by the Vinegar Works."

Meter. That ex-track star, Charles Howard (NBC, Chicago) runs up another year on June 17. Howard, a Southerner, represented the United States at the Paris Olympics in 1924. Once he was offered a Rhodes Scholarship, and his heart was nearly as broke as his pocketbook when he had to turn it down for lack of funds.

Meter. Hats off in birthday congratulations to Al Llewellyn, NBC-WEAF comedian and co-author of "The Girl in the Little Green Hat." The date—June 16.

The Dish I Like Best

By Jack Benny

With hot summer days just around the corner, I elect salads and iced drinks to top place on my menu. There is nothing more refreshing or satisfying than a large bowl full of Garden Vegetable Salad, nested in crisp, icy lettuce leaves, garnished with hard-boiled egg rings and topped with French dressing.

Carrots, peas, asparagus, beets, string beans and fresh lima beans are boiled quickly until tender but not soggy. I add a pinch of baking-soda to boiling water when cooking green vegetables, to preserve their color. The larger vegetables are diced, and diced radishes and cucumbers are added. All the ingredients are then mixed lightly with a fork and placed in a refrigerator to cool. When thoroughly iced, put the vegetable mixture in lettuce beds, top with asparagus tips, slice the cold eggs and add the French dressing in liberal spoonfuls.

The dressing is a simple one: Olive oil, vinegar, pepper, salt, sugar, paprika—are all mixed in a bowl first rubbed with garlic.

With iced tea, coffee, punch or lemonade this makes the perfect summer luncheon.

Radio Road to Health

By Doctor Shirley W. Wynne

Doctor Wynne This Week Discusses the Benefits and the Harmful Effects of Sun-Bathing

Primitive people worshipped the sun as a god. But it is only within recent years that we have come to realize the full health-giving and health-maintaining value of the direct rays of sunshine.

Tuberculosis now is treated successfully by sunshine and fresh air, together with rest and good food. Sunshine also cures rickets, scurvy and anaemia. No child gets rickets who has enough sunshine and proper food.

During the summer months, however, sunshine should be sought in small doses only. The sun-tan style is good—providing it is acquired slowly. A coat of tan should be taken on gradually, exposing parts of the body for only a few minutes on the first day, allowing a little longer exposure to the sun each day thereafter.

Sunburn never is in style. The red, sore, blistered skin is a sorry sight and far from becoming.

If you belong to that group of persons who cannot tan and who succeed only in getting burned repeatedly, keep out of the sun during the middle of the day. Choose the early morning and late afternoon for your sun-bathing.

Keep the children in the shade during the middle of the hot summer day. The early morning and late afternoon sun are better for them, too.

If, however, you do get sunburned, cover the burn with a thin paste of baking soda, starch or flour—or cover the burn with vaseline, olive oil, white of egg, lard or cream. Then apply a dressing of the same material, or you may use equal parts of lime water and olive oil. It is well to have one of these substances always on hand, ready for any emergency.

The severely sunburned person requires not only local treatment for the sunburn, but general treatment also, because he is a very sick person. He must stay in bed and be fed lightly. He must be given plenty of water. Every means must be taken to improve his circulation and to get rid of poisons. A case of real sunburn needs as much care as does a case of scarlet fever. The services of a physician are required.

Sunstroke, or heat prostration, is a serious condition. Most cases occur among the men. Young people who are below par, old people, those who are addicted to the use of alcohol and those who are too heavily clothed—these are particularly susceptible. Sunstroke is a state of unconsciousness produced by the direct action of the sun. It is not advisable, therefore, during the summer months, to invite the hot rays of the sun to beat down directly upon your head.

When a person in the sun gets a peculiar headache, becomes dizzy or nauseated, or notices that his skin is hot and dry and that he is not perspiring as usual, it



ANN LEAF

Ann Leaf, CBS organist on the air fifteen times every week, from a photograph showing her devotion to sun-bathing as recommended by Doctor Wynne.

means that he must get out of the sun—at once! If he pays no attention to these warnings, he suddenly will become unconscious and drop in his tracks. His face will become livid. He will have a fever that mounts rapidly, that may go as high as 110 degrees.

Breathing, too, is rapid, later becoming shallow.

Sunstroke or heatstroke must be treated quickly. Call a doctor or have the patient removed to the hospital. Death occurs in forty per cent of all cases, and usually within twenty-four to thirty-six hours. The temperature of the patient must be brought down by the use of ice water, ice packs, cold sprays, ice bags and ice enemas. When the temperature has dropped to 102 degrees, use cold sponges, but watch the temperature carefully because it must not go below normal. The patient must take things easy for many days. He must avoid the sun and overheating the body.

Another summer illness is heat exhaustion. It manifests itself by physical weakness, tiredness, pallor, profuse perspiration, a rapid but feeble pulse, shallow breathing and low blood pressure. Heat exhaustion may be prevented by proper ventilation, by the frequent washing of the hands, face and neck in cold water.

If you want a happy, healthy summer: DON'T rush your tan. DON'T insist upon a coat of tan if you can't get one. DON'T get sunburned. DON'T be ashamed of your freckles, and DON'T use medicinal preparations to try to get rid of them—they will not help. DON'T exercise in the middle of the day. DON'T forget to wear smoked glasses if your eyes are sensitive. DON'T go bareheaded in the sun.

Every week Doctor Wynne will answer questions pertaining to health, sent to him by his radio listeners, as well as by readers of RADIO GUIDE. These questions will be answered here; they will not be answered by direct mail.

Doctor Wynne cannot prescribe in specific cases. He will, however, answer such general questions as will be of interest to all. Address YOUR health questions to Doctor Shirley W. Wynne, in care of RADIO GUIDE, 551 Fifth Avenue, New York City, N. Y.

Here are some of the questions frequently asked Doctor Wynne, together with his answers:

Q. What is the best (Continued on Page 19)

Bulls and Boners

One dollar is paid for each Bull and Boner published. Be sure to include hour, date and station over which heard.

Wife Saver:—"Mrs. Miller of Ocean City wrote a note on asparagus."—Bette Brennan, Rahway, N. J. May 28; WJZ; 11:13 a. m.

Merrymakers' M. C.:—"Here she comes now, the inevitable Irene Franklin."—Ethel C. Hampton, Petaluma, Calif. May 13; KFRC; 8:25 p. m.

Larry Elliott:—"If there are any questions about finishing your floor write to the Johnson Wax people for information."—Mrs. C. B. Morrison, Brooklyn, N. Y. May 8; WABC; 1:58 p. m.

Carson Robison Narrator:—"Any one who has listened to me has had occasion to use aspirin."—C. E. Klmedurst, York, Pa. May 27; WJZ; 2 p. m.

Bob Elson:—"Next time you stop in a Walgreen store pick up one of these fine cameras and stick it in your pocket."—Phil Kraft, Madison, Wis. May 26; WGN; 2:26 p. m.

Boake Carter:—"If other states used the same drastic methods there would be less loss of needless life."—A. Adams, Maywood, Ill. May 22; WBBM; 6:45 p. m.

Announcer:—"All seats for both Barn Dance shows are reserved. Just call up and you can have your seat held until the show starts."—William R. Finn, Chicago, Ill. May 19; WLS; 12:01 p. m.

Miss Frydlund:—"We have a large assortment of wash frocks, afternoon dresses and Sunday night gowns."—Sibbie Helgeson, Fosston, Minn. May 17; WDAY; 6:35 p. m.

Announcer:—"If you live in Omaha you may take advantage of the free delivery with no extra cost to your door."—Neil B. Little, Hampton, Iowa. May 22; WOW; 5:29 p. m.

Announcer:—"We are celebrating the 100th death of Lafayette."—Lewis M. Woodruff, St. Paul, Minn. May 20; WCCO; 10:10 a. m.

Hours to Come

Service is the function to which this department is devoted. Listeners, radio executives and sponsors may read here important items of coming events—may keep informed about programs to come.

Intourist, the Soviet travel agency, has propositioned portly bandleader Jacques Renard to bring an American jazz orchestra to a new hotel, largest in the Soviet Republic, near Leningrad, with the alternative offer that if Renard can't come in person, he may form a band and ship it over . . . Scoop! Tony Wons goes on a CBS network night program for Johnson's Floor Wax in the fall . . . Eddie Garr has signed to go into the Dells, Chicago, with Eddie Duchin, for the duration of Duchin's stay there, when, as and if legal barriers are removed.

Louis Shurr has booked blonde Vera Van, CBS featured singer, into Monte Carlo for a six weeks engagement to open in August . . . the great continental gambling casino is reaching out after American radio talent, for an NBC team also has been booked there for an engagement to end on September 2 . . . The Landt Trio and White are seeking permission from NBC to join Marian Bergeron's band over the web in the autumn . . . Don Bigelow leaves the Whitehall shortly for a ritzy Westchester summer spot, keeping his NBC wire, and is slated to return to the Whitehall's cozy Pompeian Room in the fall.

When the Hudnut CBS show is reorganized, after Jack Whiting and Jeannie Lang depart, Jack Denny, the orchestra leader, may take over the M. C. job . . . George Olsen and Ethel Shutta have extended their current road tour for five more weeks, to wind it up in Galveston, Texas, which makes Galveston, Texas, sort of an official jumping off spot. Vaudeville route to be taken by the Yacht Club Boys after their Palmer House guest appearance, brings them to a close there, too.

Something new in radio, the idea now being tried

out in NBC auditions by Anasco camera: The home movie concern plans to give out carefully timed, simple movie scripts at its various stores. Camera owners would cast the scripts, with papa, mamma, little Mary and Johnny and the children next door taking roles. Then, on a designated date, the Anasco radio program will give the voice rendition for the script. The trick for the home movie makers, of course, is to see how closely they can come to synchronize their action with the sound, both of which will be timed to the second. Sound complicated? Arthur Boran, the mimic, is auditioning the idea . . . Jimmy Kemper's option expires July 1, and if it is not picked up for the summer, he will do a Ruth Draper in a series of one-nighters.

Billy Artzt, who once was a New York Philharmonic first violinist, has been engaged by the Federation of Boys' Camps to make a tour of Eastern vacation spots during his absence from the airwaves, and deliver a series of music lectures and violin recitals . . . Albert Kavelin, heard over CBS four times weekly from the Hotel Lexington, is one of the bandmen who will play summer dance music in Central Park, New York, under city auspices . . . There is talk of originating the new CBS Pebecco program, when it opens in the fall, from Hollywood . . . And when the tooth paste broadcast leaves WOR for Columbia, Will Osborne will keep the present 9-9:30 spot on the Bamberger station as a sustaining. When Baby Rose Marie returns to the airwaves from her five weeks' appearance at Steel Pier in Atlantic City, her "Baby" billing will be dropped, not because she is aging, but because of proposed changes in the routine of her act.

The Child's Hour

By Nila Mack

Director of All Children's Programs for the Columbia Broadcasting System, Prepares a Special Article on the "Problem" Child Each Week Especially for RADIO GUIDE

Nervous children are among the most trying we have to deal with in radio dramatics. While not attempting to analyze the numerous causes that contribute to nervousness in a child, I think there are so many that have their origin in heredity, physical make-up and ill health that it would take volumes even to approach the subject.

The type of nervousness that we encounter in training children who are normally healthy is of a different type. This nervousness is induced in most instances by the over tension and ill-advised administration of fond parents whom I have had an opportunity to study when they bring their darlings to the studio for rehearsals. It was Will Rogers who said, "What a glorious world this would be if some of the parents ate the spinach instead of the children!"

I have in mind a little girl of considerable talent, who is heard on four or five different radio dramatic shows, who looks like a Dresden china doll and who was as nervous and sensitive a youngster as ever tried dramatics. Her mother hovered over her every moment of the day, straightening her little hat when it didn't need straightening, brushing her eyebrows, fussing with her curly hair, arranging her dress, changing the set of her coat and giving the child no freedom of action either physically or mentally. If the little one started to run, she was stopped with the admonition that she might fall and bruise her knee, mar her face or spoil her clothes. Her speech was constantly under fire. The child hardly uttered a word which wasn't the invitation to a long lecture. If she wanted a soda it was invariably denied her; and that called for a long dissertation on the evils of eating between meals. Mind you, it wasn't done in the spirit of crossness, but the constant *dim din din* of "don't"—"don't do this"—"don't do that"—"you can't have this"—"you can't have that"—had the child in a state of continual nervous exhaustion.

We permitted the mother to attend a first rehearsal. I soon sensed and discovered the reason for the case of jitters that the little one had. I was anxious to learn more about the child, so I invited her to one of our swimming parties, which we take periodically with the children in a large pool. The constant attention of the mother cut her off from most of the fun enjoyed by the other children. Although the child could swim, she wouldn't permit the child in the pool, unless the mother

was alongside of her. Even the harmless basking under the sun lamps enjoyed by the others was taboo.

When our little aquatic excursion was over, the children were ravenously hungry. They all trooped into the restaurant, ordered sandwiches, milk cake or whatever their little hearts desired. But not little Annette. She was very carefully perched in a little wicker chair, her clothes straightened and her curls just brushed. After much pressure was brought to bear on the mother, the child was permitted to have a glass of milk.

The constant restraining effect of the little attentions of the mother were like so many trip-hammers banging away on her mind. It was this mother who was largely responsible for the ruling that we put into effect, refusing parents permission to attend rehearsals and broadcasts. With the mother absent, it did not take the child long to relax and follow the lead of the other children.

After she had spent three or four hours a day with us, that child began to lose the tension that formerly had marked everything she had attempted. Without the restraining "don'ts" the child soon began to play, hesitating at first for fear that somebody was going to stop her. But when she found that she could run, jump, sing, laugh or play "tag" without being stopped, she began to act normally.

The child improved so greatly that in a short time it was noticeable even to the mother. She came to me one afternoon and asked how we had been able to do for the child what doctors' prescriptions and tonics had failed to do over a long period. That gave me my opportunity. I asked the mother to put herself in the position of the child and do just exactly as I told her to do for the next fifteen minutes.

We built all the restraining walls around the mother that she had constructed around the child, and gave her a test of her own adoring expressions of tender care. Within fifteen minutes she was about ready to jump out of her skin. However, she was a good "trouper" and took the demonstration very much to heart.



One child who is not oppressed by the sort of over-attention described by Miss Mack. Note the happiness shown in the face.

Although she confessed several months later that she was almost on the verge of a nervous breakdown, following our formula of hands off and giving the child some freedom of action, she stuck to it for the youngster's good.

Mother and child both are doing nicely now, and each enjoys a measure of freedom that they never had known before. Neither is suffering from over-wrought nerves or the jitters.

Flashes of Best Fun

Howard Clancy: I live on garlic alone.
Walter O'Keefe: That's the only way to live on garlic—alone.
—**Nestle Program**

Jack Benny: Say, driver, you've only gone three blocks and the meter reads sixty cents. How about that?
Taxi Driver: Well, you see, you're the first customer today, and the meter's jumping for joy.
—**General Tire**

Tony Wons: Here's a matrimonial play in three acts. First act, He talks—she listens. Second act, one year after marriage; she talks, he listens. Third act, one year after that, and from then on, They both talk and the neighbors listen.
—**Johnson's Floor Wax**

Ben Bernie: As the horse I bet on passed the grand stand he looked right up at me. I pointed and shouted to him, "They went that way."
—**Fabst Blue Ribbon**

Ed Wynn: He said "Give me a kiss." She said, "Your desire for a kiss is only an increase in hemoglobin." So he said, "Then to heck with it."
—**Texaco**

Fred Allen: Move the aspirin counter into my office. I've got a bigger headache than the customers!
—**Sal Hepatica**

Jim: It seems that every boy in town can do things quicker than you can.
Dan: None of dem kin get tired as quick as I kin.
—**Larry Dan**

Gene: Do you know Bill Childs hasn't spoken to his wife for six months?
Mac: Uh-huh, he hates to interrupt her.
—**Sinclair Minstrels**

Uncle Obadiah: I asked little Opie Spontgood if they had family prayers at his house every mornin'—and he said: "No, only at night. We ain't afraid in the day time."
—**Hoozier Philosopher**

Professor: What is a circle, Tony?
Tony: A circle is a bow-legged square!
—**Kaltenmeyer's Kindergarten**

Baron: So I was diving in the Pa-stiff-ticket Ocean!
Charley: All right, in what part?
Baron: Off the coast of Are You Well!
Charley: Are You Well?
Baron: How have you been—How do you feel—
Charley: Is it possible you mean Hawan?
Baron: That's it—Hawan!
Charley: Hawan!
Baron: I'm—how are you?
—**Royal Gelatin**

Joe Penner: I can do magic.
Monk: Do you mean you can make things disappear?
Joe: Believe me, I'll say!
Monk: You'll have to show me.
Joe: Oh yeah? Well, you get me a big beef stew, and oh boy, will I make it disappear!
—**Bakers' Broadcast**

Wallington: Look at those trousers! The size of them!
Eddie Cantor: Yes, Jimmy, those are my summer pants.
Wallington: Summer?
Charley: Yes, summer here—summer there!
—**Chase and Sanborn**

Flo: Papa was saying that Dillinger ought to get a radio sponsor.
Len: Who wants to sponsor him?
Flo: Oh—some vanishing cream company.
—**Grennaniers Variety Show**

Gene: Are you still a member of that league club?
Bill: No—I got throwed out.
Gene: What for?
Bill: For singing.
—**Sinclair Minstrels**

Your Grouch Box

A radio grouch is like a cinder in the eye—possibly small, but certainly irritating. Enjoyment of an entire program can be ruined by one unpleasantness. Does something on the air annoy you? If so, do you not believe that you owe it, as a duty to yourself and to other listeners to criticize the source of that annoyance? Only by knowing your likes and dislikes can radio authorities shape their policies to fit your wishes. Why not do your bit toward refining radio's flaws—by sending your grouch to "Your Grouch Box" where, if suitable for publication, it will come to the attention of radio leaders throughout the country?

Here is a gentleman who wants announcers to introduce themselves:

Dear Editor: So many excellent announcers seem to be oblivious to the fact that their listeners would like to know who is speaking. Surely there can be no sound rule against it, since some of our best programs end with the announcers' names.
San Antonio, Texas

R. P. DANIEL
This lady likes the English language—and hates to hear it being punished:

Dear Editor: I get almost mad daily, hearing radio speakers and singers say "NOO" for "new" and "FOON" for "tune." That "u" sound should be pronounced as in the word "use." And Tuesday is NO! "Toosday"! Can't you do something about it?

Long Beach, Calif.
MRS. H. C. W.
Many listeners doubtless will applaud this thrust:
Dear Editor: Sure I have a grouch! It's positively a disgrace how the American singers sing in Italian. Why don't they have someone teach them how to pronounce Italian words before they broadcast?

New York City
S. R. AITA
Send your peevy to Your Grouch Box in care of
RADIO GUIDE, 551 Fifth Avenue, New York, N. Y.

The Voice of the Listener

Wons Upon a Time

Dear VOL: Aurora, Ill.
Perhaps it is just because they broke up the Downey-Reward-Wons combination, which I thought was the greatest radio program ever produced, but whatever the reason, it seems to me that Tony Wons has never been as likable since.

There was a time when he seemed to me to be one of the most agreeable acts on the air, but now his work lacks flavor. In addition to that it seems to me that there is no regularity about hearing him, at least not here in the middle west.

I noticed in one of your recent articles that the same act was being considered by some eastern sponsor and I certainly hope that it will be brought back. Couldn't RADIO GUIDE, with the assistance of many of the readers he prevailed upon to express the desirability on the prospective advertiser? Ellen Whorley

The Muse in Amusement

Dear VOL: Cedarvale, Colo.
It is very evident that the immediate popular radio program is to be light opera. My reason for believing this is that the country is becoming poet-mad. Even the recitation of poetry when accompanied by music or repartee is highly entertaining.

Eddie Cantor is in the front rank of entertainers because of his poetic concept coupled with humor. Music plays an important part in the telling of a tale to express joy or sorrow. In the birth of spring, the expanding summer, the maturity of autumn, we encounter the germ of music. Bert Lowe

Hoo-Ray

Dear VOL: New York, N. Y.
Let's take off our lugh hat to a beautiful and intelligent young lady, Leah Ray. I have been reading RADIO GUIDE for some time and keeping up with many people of the theatrical world. I think Leah Ray is the best screen representative that has been on Broadway for a long time. She is representative of the modern girl of today.



Hugh Robinson

Not casting any reflection on the Waltz King or RADIO GUIDE, I think her picture should have been on the cover page of that recent edition.

We should also pay a tribute to another star of stardom who has been shining for some time. He is none other than Phil Harris, whose melodious voice and harmonious music would enchain anyone. Hugh Robinson

She Knows Don Well

Dear VOL: Chicago, Illinois
In her letter concerning Latin American music, Miss Florence Caldwell should have added that our American maestros would do well to take a few lessons on rumba and tango technique before submitting their versions to critical ears. For Spanish music played in the American style is ten times worse than a complete avoidance. I have been at the point of weeping—or laughing—when hearing two current tunes, "Marechina" and "Don't Let Your Love Go Wrong." Rumbas? As soon as our otherwise capable bandleaders learn that it takes more than a pair of gourd and a couple of castanets to produce an acceptable rumba, the air lanes will be a happier place for real Latin American enthusiasts. However, why worry when the air is full of the real McCoy—Carlos Molina... Xavier Cugat... Don Carlos... Pedro Vaz? Jean Mackenzie

The Thread of Gold

Dear VOL: Brooklyn, N. Y.
May I hereby express my deep appreciation to the Cities Service Company? It is they who grant us the honor and privilege of hearing Miss Jessie Dragonette each Friday evening. To me all of radio fare is a tapestry. Its colors vary from flame and purple to shell pink and peach—yet there is only one golden thread running through the pattern: The sublime voice of Our Jessica. "She stands alone as the nightingale sings." To the TRLE Queen of Radio I dedicate this letter. Marjorie Geetchins

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. You are at liberty to speak freely so LET'S GET TOGETHER AND TALK THINGS OVER. Address your letters to VOL Editor, care of RADIO GUIDE, 423 Plymouth Court, Chicago, Ill. You are urged to send in your photograph when writing but failure to include a picture will not bar your letter from publication. RADIO GUIDE assumes no responsibility for returning your photograph but will be as careful as possible in handling it. Whenever it is possible, letters are used in the order of their receipt.

Suffern Still for Al

Dear VOL: Suffern, N. Y.
I'm very well satisfied with radio and its artists, but if Al Johnson and Eddie Cantor were still on the air, I'd have no complaints at all.



Helene B. Gluckin

Let's hope our two favorites are back on the air soon. Helene B. Gluckin

Little Offan-Onnie

Dear VOL: Ft. Worth, Texas
Just how does one go about, may I ask, keeping track of Seth Parker as he does or doesn't (whatever the case may be) make his cruise around the world? He is more evasive than a flea and because we all love him so much it seems just too bad that we cannot keep up with his intermittent schedule.

From time to time we have been told that this sponsor or another would soon present him. Meanwhile we twirl dolls, tear hair and otherwise manifest downheartedness and despair. But still no Seth Parker.

Perhaps if enough people made a concerted demand that he be regularly heard, someone with something to sell would take the hint and give us a regular, dependable Seth Parker program. Mrs. Pat Kelly

Days and Nights

Dear VOL: New York, N. Y.
Just like hundreds of others I have been nursing a pet aversion and a queer one too. You see, I am a high school student and have to get up early in the morning. I have many programs I listen to regularly, most of them at night.

On Tuesday I listen to Johnny Green's orchestra at 9:15. Then, as long as I am up I usually listen to Eddie Duchin. Then at 10 o'clock Glen Gray and I Stoogmarie and Bud are too much to resist. On Wednesday I like to hear Guy Lombardo, my favorite dance orchestra, and Burns and Allen, my comedy favorites. On Thursdays there is Fred Waring and Glen Gray and so it goes and it's usually ten thirty before I finally get to sleep. I'm seldom able to "roll out of bed with a smile."

Here is my suggestion, and radical though it may seem, I believe I would have many supporters. Why don't the stations move up their programs one hour? How I envy Chicagoans who get an extra hour of sleep. George Avakian

Irritating Customs

Dear VOL: Bath, Me.
Can you, or any one else, tell me the reason radio stations in general (and the networks in particular) persist in remaining silent on the whys and wherefores of their action in cutting advertised programs off the air in the middle of said programs?



Such an occurrence happened this forenoon when NBC snatched off the "Sweethearts of the Air" while Peter de Rose was in the middle of a section, and without a word of explanation, substituted (if you can call it that) a hard program.

I realize that often times breaks occur, etc., but at least I think the station or program announcer could inform the listeners of the reason. For myself, I usually switch over to another station when this happens. William E. Lundrigan

Auburn Pe-Titian

Dear VOL: Auburn, N. Y.
The letter submitted by a Mr. R. A. Davis, who does not approve of the broadcasting of classical music, has aroused me to battle. I believe that there are thousands of people who prefer the classical type of program. The fact that the drive for music to sustain the New York Philharmonic Society met with public support is in my mind, ample proof that there are still people who like classical selections. To me the rendition of music from masters like Brahms, Wagner, Chopin, and the other mortals is an education in itself. Although a person isn't a musician, he can still enjoy good music. Edward Joseph Lyons, Jr.



Edward J. Lyons, Jr.

Wagner, Chopin, and the other mortals is an education in itself. Although a person isn't a musician, he can still enjoy good music. Edward Joseph Lyons, Jr.

Johnny's Stuck on Nancy

Dear VOL: Oak Park, Ill.
Here's a letter from one of the you get set. Have you ever heard that sweet, clever star of the Jelo program, Nancy Kelly. She's one of the younger artists I could enjoy daily without being bored. Let's have more like her and more of her. Shirley Bell is another Chicago girl with talent. It's a shame her talent is wasted on a worthless junk.

I don't blame her or her co-stars. Goodness knows they aren't at fault. The fault lies with the sponsor and continuity writer. As I understand it, network time is expensive so why doesn't the sponsor get a program which will give him his money's worth? The company at fault should realize that such advertising is detrimental to sales rather than stimulating.

Last season the Chicago ether was blessed with one clean, wholesome program. Ray Knight's show "Wheatville." This season Chicago has been deprived of that treat. It's a "gyp." Surely Chicago is as interested in that show as the sophisticated New Yorkers. If we are to be deprived of "Wheatville" can't some sponsor take the show and pattern a show after Ray Knight's?

Madge Tucker and the National Broadcasting Company are a swell team, when it comes to good stuff. "The Children's Hour" and "The Lady Next Door" are what the air needs for entertainment. Can't RADIO GUIDE do something to encourage clean, wholesome children's shows or are sponsors like King Midas, hungry for sales and gold?

Nancy Kelly, Irene Wicker, Shirley Bell (but not her sponsor), Madge Tucker, Ray Knight and NBC are to be congratulated for their achievements. John R. Miller

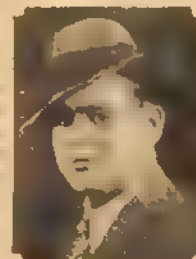
Pause That Depression

Dear VOL: Louisville, Ky.
Why are all the dramas going off the air? I mean dramas such as "Myrt and Marge," "Red Davis," "Black and Blue," "Warden Lawes," "Danceous Paradise" and many others.

I know some of them will return during the winter months but what are we going to be able to listen to now? It's true that everyone likes something different and you may find any program you like, but if there are no plays on the air, how are you going to listen to them? How are you going to find something you like?

Now I want to write a few words about RADIO GUIDE.

It is the most complete radio magazine I have ever read. Besides listing all the radio programs on the air it contains pictures of radio stars and stories about their lives and last but not least it contains the contests which make it all the more interesting. Ray Briggs



Ray Briggs

One After An-author

Dear VOL: High Bridge, New Jersey
Why is it that so little is said about the radio authors? While many people sing the praises of a dramatic program and the members of a cast, they seem to forget that a program could not be done without the author.

I realize that a few writers have been given credit for their work but why not publish the names of those who write the serial stories and other dramatic programs?

Whenever I hear that one of my air favorites is making a personal appearance within a reasonable distance I always try to attend one performance.

After seeing them I have a vivid mental picture in my mind whenever he or she broadcasts. Among those I have seen are Joe Penner, Burns and Allen and Jimmie Briggs.

Eleanor Henderson

Rip Tied

Dear VOL: Duluth, Minn.
Rip Van Winkle slept for twenty years and it is amazing to see how quickly radio is catching up with him. Only the fact that, as a straight-away amusement enterprise it has not as yet lived twenty years prevents its having already surpassed the amiable Catskill mountaineer's somnolence record. For the years of its existence, to date, it has kept pace without a single break.

Unless, of course, it suddenly awakens and uses its medium as it should be with some semblance of orderliness and less useless and silly repetition and mimicry. For instance why not employ it for the proper presentation of drama? Consider the number of persons who have been denied the better plays because of living in places where theatrical companies never, or at least seldom, appeared. Radio would be the ideal method of bringing it to us. So wake up, radio chiefs.

Oiga Warden

Good Evans!

Dear VOL: Montreal, Canada
I wish that Evans Plummer's column would appear in the Canadian RADIO GUIDE; Phil Stewart would speak clearly. His voice is not smooth.

Ed Wynne would remain silent during the commercial speech; Phil Baker would be heard twice a week over a Montreal station; credits could be given with programs. Let the names of authors and producers of dramatic sketches be given; let the composer of a song be named as his number is sung.

One program a fortnight could be in care of the announcers, with them singing, joking, telling stories, etc., for a half hour; Al and Bob Harvey, two Toronto boys, could be given a spot on Rudy Vallee's hour, the announcers' names were included in the program schedules.

Esther Mann



Esther Mann

Man's Ingratitude

Dear VOL: Chicago, Illinois
I wish to extend my congratulations to Alice Le Mann, whose letter appeared in the edition of April 14.

I can readily see her view point. I, too, have had the unpleasant experience of being ignored by our artists, when I have asked them for a picture. I have even gone so far as to enclose twenty five cents and a special delivery stamp for them.

I don't blame her or any one else for being perturbed. It is the public who really supports them, and if they do not wish to be bothered by a request for a picture after they have attained the heights of stardom, why are they not man or woman enough to admit they are too busy to be bothered with their PUBLIC?

Miss Barrymore at one time made a statement similar to this, "Be good to them when you are going up, because they will all be there when you are coming down." I sincerely hope some of our popular artists who have the habit of ignoring us poor mortals when we ask for requests, will see this letter.

Winifred De Vries

Snatching the Snatchers

Another Thrilling Detective Story in the Series,
"CALLING ALL CARS" — Actual Crimes
Portraying Radio as the Defender of Law

By Stuart Palmer



Roy Williams Snatcher Number 1



James F. Kirk, Snatcher Number 2

"Sudden death!" said Bill Gettle jovially. He raised his highball to clink glasses with James Wolfe, an old and convivial friend . . . and then dropped it from paralyzed fingers as the muzzle of an automatic pistol was jammed into his back. "Reach for the ceiling!" was the gruff order which came muffled through the white masks which two uninvited strangers wore. Gettle and Wolfe raised their hands toward the ceiling of the luxurious "playroom." They both had fought it out in the bloody days of 1917 and 18 with many a machine-gun nest full of Heinies. But this was no place for a pitched battle. They stood unarmed and only partly dressed after a dip in the new Gettle swimming pool. Here in the luxuriously appointed grounds of the millionaire's new summer home, protected from the world by a seven-foot wall topped with barbed wire, they had thought themselves safe from the mounting wave of crime which had been sweeping beautiful southern California for the last two years.

The masked intruders worked with the precision of a well-oiled machine. "Walk!" was the order, and Wolfe and Gettle walked.

Out of the recreation hall and bar, down the steps and past the new concrete swimming pool on into the soft California midnight went the two masked gunmen with their captives. From the Gettle mansion a few yards away streamed lights and the sound of gay radio music. "Smoke Gets in Your Eyes" was the tune that Gettle and Wolfe heard as they marched. They walked slowly, almost dragging—for they knew how close they were to a march of death, with what gangsters call "a handful of clouds" as a parting gift if they tried to make a break or cry for help.

Gettle dared not cry out, for he knew that if his wife heard his voice through the open windows of the mansion she would come running out, within range of those cruel automatics.

More than a thousand dollars was in Wolfe's wallet at that very moment. He let his hand stray to his coat pocket, caught hold of the alligator-skin billfold, and slipped it neatly into the bushes at one side.

The man who walked behind him merely smiled, and urged him on. "They were nearly to the wall now. 'This isn't a heist—it's a snatch!'" said the first masked bandit.

Bill Gettle went white at that, as well he might have done. He remembered what had happened to a child kidnaped in Hopewell, New Jersey, some time ago—and a young man who was washed ashore near San Francisco, bound with wire.

He pleaded, "I'll give you all the money I have on me and get more from the safe in the house if that isn't enough."

That seemed to amuse the gunmen. "It wouldn't be enough bozo. This is a kidnaping!"

Swiftly, without wasting a moment, the bandits



Latest photograph of William F. Gettle, taken with his children. Left to right they are Jimmy, Billie, Betty and Bobby

forced both Gettle and Wolfe to the wall and, still pressing the automatics against the victims, snatched off their neckties and tied both men's wrists. One bandit, shorter than his mate seemed to be the leader. From his pocket he took strips of adhesive tape and slapped the rubbery bandages across both the victims' mouths. It was a gag as effectual as it was simple.

A slim young pepper-tree stood near-by, a tall straight tree with scaring bark and long trailing leaves. Wolfe was thrust against the tree and bound firmly with his own silk undershirt, which he had not yet donned after his swim when the attack was made.

The kidnapers had planned and rehearsed every move every detail. They were determined to leave not even a strand of rope as a clue to their identity.

"We don't want you!" Wolfe was told. "But if you squawk within an hour we'll come back and let daylight through you—and maybe your wife and kids, too. So be a good little boy."

Blindfolded, gagged, bound to the tree so tightly that he could only strain against the bonds which held him, Jim Wolfe listened to the hushed whispers of the kidnapers as they forced Gettle to climb up a step-ladder which lay near by.

For nearly a week the Gettle gardeners had been wondering about that step-ladder, and how it happened to appear inside the gates. But they had said nothing about it.

Blindfolded and with his wrists tied, Gettle was

helpless and cumbersome. The two kidnapers helped him to the top of the ladder, forced him roughly through the tangled strands of the guardian barbed wire and then gave him a shove.

The two-hundred-pound millionaire tumbled heavily into the darkness and as he landed on the uneven slope his leg twisted beneath him. Inside the wall, Wolfe heard a soul-stickening groan followed a moment later by the roar of a small but powerful automobile motor. And that was the exit scene of William F. Gettle. Act One of the Perfect Kidnaping was over. It had been played expertly, without a missed cue or a hitch. Wolfe wriggled free of his bonds and burst into the house where by that time everyone had retired for the night. Mrs. Lieta Gettle, for whom the night's party had been given in celebration of her complete convalescence from a severe attack of pneumonia, was awakened to hear the fearful news that masked bands had stolen her husband for ransom. Wolfe cried the alarm to high heaven.

Worse burned, carrying the information that Gettle, popular millionaire oil magnate, had been stolen from "Arcadia."

Oddly enough, the name of the luxurious subdivision in the foothills was the same as the fabled Vale of Content. But every paradise has its serpent, and the kidnap gangs which infest southern California are more deadly than the crawling mud-colored rattlesnakes which lurk in its grassy hills.

The police were notified instantly. But the kidnapers had known that that would happen too. They had not even bothered to leave a message warning the family against asking the help of the police. It is no longer possible in California at least, to put a cryptic notice in the "Personal" column of a newspaper without tipping off the police. No one can draw large sums of money in denominations of fives and tens from a bank without answering questions to the law—for California has sworn to end kidnaping, and all undercover deals with kidnapers.

But the Gettle kidnapers counted on police interference with their "business" venture! They were willing to risk the best that the police could do, for they had laid their plans well. Long and scientific preparation had slanted the odds their way—and the stakes were tremendous!

(Continued on Page 37)



Larry Kerrigan, Snatcher Number 3

\$5,000 IN CASH

For Solving RADIO GUIDE'S

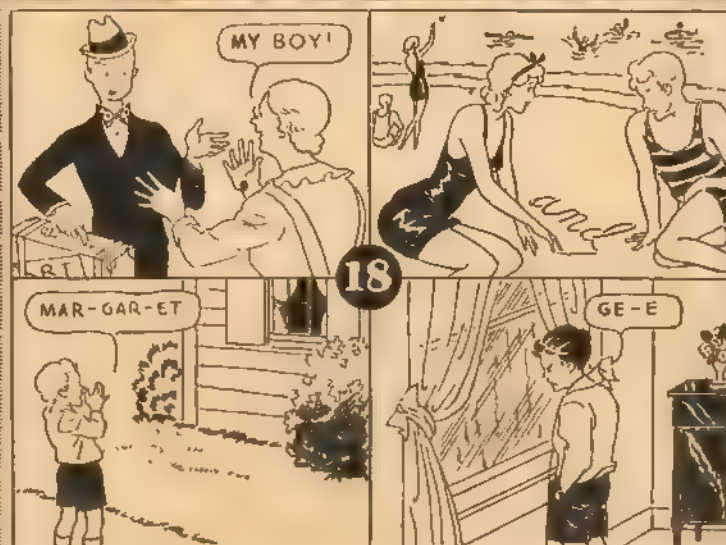
NAME-the-STARS Contest!

Set No. 9



NAME OF THIS

RADIO STAR IS:



NAME OF THIS

RADIO STAR IS:

THE RULES:

WHO IS ELIGIBLE? This contest is open to everyone except employees of Radio Guide and their families. It is FREE.

WHAT TO DO? Name the Radio Stars represented by the cartoon pictures appearing each week in Radio Guide. Two pictures will appear in each consecutive issue. There are thirty pictures in all—representing thirty radio stars. All stars used in this contest will be those whose names appear in the pages of Radio Guide.

WHERE TO SEND? Hold all pictures until you have the complete series. Then send them to "Name-the-Stars Contest," Radio Guide, 423 Plymouth Court, Chicago. With your entry send a short letter of 20 words or less giving your name and address and telling

which of the 30 stars you like best and why. All entries must be in by midnight fifteen days after the date of issue containing the last set of pictures.

THE JUDGES: \$5,000 in cash prizes will be paid by Radio Guide to the persons who send in the best answers in accordance with these rules. A Committee of Judges will be appointed by Radio Guide and its decision in all matters will be final. In case of ties duplicate awards will be paid.

NO HARD WORK! This contest is presented solely for your entertainment. Just test your skill. You do not have to solicit subscriptions or do any other work. You do not even have to buy Radio Guide. You may copy or trace the pictures. Radio Guide may be examined free at our offices, at libraries or at Radio Stations.

440 BIG CASH PRIZES!

1st Prize.....\$1,000
2nd Prize..... 500
3rd Prize..... 250
Next 2 Prizes \$180 each 200
Next 5 Prizes \$50 each 250
Next 20 Prizes \$25 each 500
Next 50 Prizes \$10 each 500
Next 360 Prizes \$5 each 1,800
440 PRIZES TOTALING \$5,000

NOTICE!

For back copies containing previous sets of pictures in this contest see your newsdealer.

GET NEXT PICTURES IN NEXT WEEK'S RADIO GUIDE

Music in the Air

By Carleton Smith

(Times Given Are Eastern Daylight)

With nearly a million automobile radios sold in the past year, and the portable business showing a decided improvement, it seems that 1934 will have the largest summer radio audience in history.

Vacationists and motorists everywhere will take their music from the air. By July they will be able to choose between a half dozen regular symphonies broadcasting from different parts of the country. Opera performances will be heard from the Lewisohn Stadium after June 29, when the season under Alexander Smallens, begins with "Samson et Dalila."

Before the summer symphony season is really launched and even after, the studio orchestras will continue their regular programs. Unfortunately, the masterpieces of music often suffer from these more or less "routine" performances.

Sopranos

If we begin at the top of the ladder and look over the sopranos billed for the next fortnight, we find a full roster of favorites old and new. There are Galli-Curci, Rosa Ponselle, Grete Stueckgold, Gladys Swarthout, Lillian Bucknam and a host of others. All of them will pour forth glorious song each giving the best of her natural gift, and using it with whatever taste and artistry she commands. All this will be done even for those who "don't like sopranos on the radio."

NO COLORATURA soprano in recent years has been more beloved than Amelita Galli-Curci. As a person, she is a darling—as sweet and charming as her voice. The tones of soft velvet for many, the loveliest that ever came from a human throat reflect her character. Full of temperament and feeling, yes! But not temper!

When Galli-Curci comes before the microphone (NBC, Monday, June 18, at 10 p. m.) and sings her first broadcast in many years—in fact, I don't remember ever having heard her on the air before—she will have one of the largest audiences ever to gather for a recitalist.

For Galli-Curci has traveled far and near in this country. She has covered the hinterland thoroughly. In the years since she abandoned opera and since her name has not been seen in the concert headlines of the largest cities, Galli-Curci has not been idle. Each season thousands have crowded auditoriums from Maine to California to see the tiny figure with the large comb in her hair tread over the white carpet, carefully spread across the stage to protect her dress. And these thousands have stayed to cheer her, when after two hours of singing she sat at the piano and played her own accompaniment for "Home Sweet Home."

Mme. Galli-Curci is to sing the lullaby chosen by popular vote among listeners to the Carnation Program. It has long been a foregone conclusion that Johannes Brahms' simple "Wiegenlied" would be the choice.

SOMETIMES I think we don't realize just what good fortune we enjoy. To hear the most gorgeous dramatic soprano voice of the age every week in our homes is a rare privilege.

Those who know the richness of Miss Ponselle's gifts feel that to hear her voice in the popular areas from "Norma," "La Forza del Destino," "Aida," even "Traviata"—would be a grateful occasion. Let us hope she and her sponsors will favor us in the few broadcasts that are left before she sails for her favorite vacation spot, San Moritz.

THE LARGER public had not heard of Grete Stueckgold when she was announced to complete the trio of Chesterfield soloists. The radio music fans knew and remembered her appearances with Bruno Waller and the New York Phil-

harmonic Symphony last season. Everyone wondered if she would succeed.

Adaptable as she is, Mme. Stueckgold has proved her worth though like Miss Ponselle, she is heard to distinct advantage in that type of music which best suits her talents. She has a sweet, easy-flowing lyric gift and she has acquired a style and taste that are almost useless in singing such operetta favorites as "The Song Is You" from Jerome Kern's operetta and Paul Whiteman's "Wonderful One," which are billed on her next broadcast (Saturday, June 9 at 9 p. m.)

GLADYS SWARTHOUT is a comely young lady, whose beauty and voice, application and persistence, and natural graciousness have brought her to the front. Her latest assignment is to succeed her good friends, Lillian Tibbett and Richard Crooks, on the Firestone program (NBC Mondays at 8:30 p. m.). She will sing light airs and solo leads with a vocal ensemble, until the men return to be the Voice of Firestone next fall.

She has worked hard for her success, and in the future we will hear more and more of Gladys Swarthout.

Witch Woman

NEW YORKERS, sophisticated and otherwise, have been startled by the power of the dancing and songs in "Kykunkor," a native African opera, which came to Broadway last month.

So sensational has been its success that network officials have persuaded Asadata Dfora, author and director of the production, to arrange parts of it for a broadcast (Sunday, June 10, NBC at 5:15 p. m.).

"Kykunkor," or Witch Woman is essentially a folk legend of courtship and marriage in an African village. The chief characters are the betrothed couple, the Witch Woman and the Witch Doctor.

Potpourri

Albert Spalding has lifted the level of the compositions on his programs slightly. Next Wednesday (June 13, CBS, at 10:30 p. m.) he will play in his sterling way: Tchaikovsky's "None But the Lonely Heart" (which some columnists still bill as from the movie, "Little Women"), Brahms' Hungarian Dance No. 17, and Sibelius' "Valse Triste."

Frank Laird Waller starts off the summer season of his Milwaukee Philharmonic Orchestra (Friday, June 8 at 12 midnight) with von Suppe's "Beautiful Galathea" Overture, the Ballet Music from Schubert's "Rosamunde," and Johann Strauss' "Emperor waltz."

Wilhelm Backhaus, one of the great pianists of our age, plays his interpretation of Beethoven's "Imperial" Concerto from Berlin (Thursday, June 7, NBC at 3:15 p. m.). If reception is good, it will be a memorable occasion.

The Women's Symphony Orchestra of Chicago will play the "Scherzo" from "A Midsummer Night's Dream," Chabrier's "España," and Miss Greta Vanora, a fine soprano, will sing "Les Filles des Cadix" from A Century of Progress (Thursday, June 7, CBS at 10:45 p. m.).

A Concerto for Piano and Orchestra and several piano studies will be played by Josef Hoffman, celebrated pianist, with the NBC Symphony Orchestra (Thursday, June 7 at 10:30 p. m.) in an all Chopin program.

Two songs by Edward Grieg, "A Dream" and "Dance Caprice" from "Album Leaves" are featured by John Herrick, baritone (June 9, NBC at 6:45 p. m.).

Old anthems and oratorio chorals which are favorites of music-lovers everywhere are presented over NBC every Monday (10:30 to 11 p. m.).

The seldom performed Suite, Opus 10, by the Hungarian violinist and composer Josef Bloch will be played by the NBC String Symphony Orchestra under Frank Black during the concert Friday, June 8 at 10:30 p. m. over NBC.

Making Sounds Come True

He is tall, red-headed, handsome and part American Indian. He paints the scenery of radio drama with his sound effects. He is Raymond Kelly, chief of the National Broadcasting Company's noise department in New York, one of the most eminent persons in the microphone's most typical field.

In 1929 Kelly left the oil fields of Oklahoma, where his forefathers had been illustrious pioneers, and started some pioneering of his own. It was through a friendship with Professor Mercer of Knox College, Galesburg, with whom Kelly had worked in dramatic productions, that he was persuaded to develop the new art of radio descriptive sound effects. The professor is now in charge of production at the NBC Chicago studios.

When Ray Kelly entered sound production the NBC department for this science consisted of one part-time man, a door, a set of broken dishes, and a few party favors. Some of these original dishes still are being used.

What is the prime requisite of a good sound effect technician, aside from mechanical genius? Mr. Kelly was asked in an effort to get at the kernel of the matter and his job.

"That he be an accomplished liar," was Kelly's immediate answer, "for our entire profession is based upon making things sound like what they aren't."

And certainly this fact is obvious when you discover that the horses in your radio drama are really men beating their chests, and the squeaking of a mouse is the result of rubbing a damp finger along a pane of glass. It was Kelly who had to discover the sounds which would be most authentic to the sensitive mechanical ear of the microphone.

What would you do if you received an order which read something like this: "For ten o'clock show have one angry ocean, thunder, rain, forest fire, wind, and machine guns." Ray Kelly gets notes like this every day, and he knows exactly how to fill them. So far, he never has received an order for a sound he could not furnish. From his magic laboratory come hurricanes, wars, rainstorms and floods to wreck radio worlds.

Some of the apparatus for creating these varied effects has been invented after many hours of experiment, and their secret is known to Kelly and his assistants alone. Others are simply adaptations of noise-makers used behind the scenes in the theater many years before radio existed. For instance, that effect of horses' hoof-beats upon a hard road is obtained by pounding empty coconut shells on a large book. Rubber plunger are beaten against the chest of a sound technician when

As Done by Ray Kelly,
Sound Effects Chief, NBC



Ray Kelly at work in his sound effects laboratory. Note the canvas container for dried peas, used to create the sound of waves washing upon a shore.

the horses are galloping over soft ground or an open field.

The effect of crashing glass is achieved through nothing more than a box filled with pieces of broken glass. Upon cue, the box of glass is emptied into another

box. Likewise, the sound of a door opening and closing cannot be "faked." A real door must be used.

Certain programs require an atmosphere of the ocean. To obtain the sound of pebbles rolling on the beach is not very difficult, but the apparatus is ingenious. A long wooden frame, covered with wire screen, contains a put or two of dried peas which roll from one end to the other when the frame is tilted. It produces the selfsame sound created by heavy surf rolling on the beach. A variation of this effect is peas rolling upon the head of a bass drum.

One of the most widely-used rain machines is nothing more than a round tin tray containing a handful of backshot. As the tray is tilted gently from side to side, the shot rolls about with a noise closely akin to falling rain. A variation of this effect is pebbles dropped upon a tightly-stretched cat-skin.

More storm effects call for wind and thunder as well as rain. The wind machine is made from two circles of wood about two feet in diameter, with a number of short strips attached a couple of inches apart, forming a drum. This drum is placed in a stand with a heavy piece of canvas tacked to the stand at one end and drawn over the drum. A weight is placed at the free end of the canvas. When the drum is revolved, the wooden strips scrape against the canvas, and a good imitation of wind is created. The effect of low rumbling thunder is obtained by shaking a large rectangle of tin or sheet iron. When the "thunder steel" sounds too metallic, the rumble of a bass drum is blended.

A crackling forest-fire is nothing more than a piece of cellophane crumpled before the microphone.

Today the foundation of all radio stations' sound effect equipment is found in the record cabinet. These discs bear such labels as 'Angry Mob,' 'Fright Female Voices,' 'Fright Male Voices,' 'Cheers,' 'Mixed Voices,' 'Barward Noises,' 'Coffee Percolating,' and so on; everything from crying babies to high-powered ocean liners and locomotives, most of them recorded from life.

Recently, when an elaborate collection of these recordings had been set up for the Sal Hepatica broadcast, something went wrong two minutes after the program had taken the air. The turn tables refused to move. What would happen when an actor exclaimed, "Listen! Here comes the engine!" and no siren bell or motor noise was forthcoming?

A page boy was hurried to the sound laboratory. Meanwhile Kelly stood by in the studio ready to "take" those sounds... with (Continued on Page 29)

Are Listeners Loyal?

By Vaughn de Leath

If I followed the dictates of most advisors, I would keep you guessing rather than commit myself immediately. At least I would reserve the punch for the middle of this, my second article for Radio Gossip, or spring it as the "Grand Coup" at the finish. But being an individualist, and human enough to admit I sometimes am wrong, yet sticking to an individual opinion I will express it here right in the first paragraph. "YES"—loyal they are—even though they may be forgetful.

Just recently I was off the air for a period and, when I returned to the air waves, there was my stack of mail welcoming me back. This is not the first time it has been so, for on each occasion when I have gone to a new station or a new program there has been the same surge of appreciative letters.

Many people have said that radio listeners are fickle, that the public remembers the legitimate stars and vaudeville performers, favorite movie heroes and heroines, but that it forgets radio artists. There might reasonably be an excuse for this, for when a station sees a performer in a play occasionally, vaudeville artists periodically and movie stars infrequently they are apt to get an overdose of the radio artist by hearing him not only weekly, but two or three times a week and sometimes daily.

There are radio stars who have held the public interest over a long period of time, and it is interesting to note the different ways in which this has been done. One of our greatest artists, Rudy Vallee, has been clever enough to introduce new entertainers of various types into his broadcast, thereby giving his hour continual zest and vigor. Amos and Andy have kept their program from growing stale by introducing new characters and situations. Myrt and Marge have maintained their following by creating new plots in the script which keep the curiosity of the listener aroused. Clara Lucretia have a way of keeping abreast of current topics and special occasions, so that they tie in with the everyday experiences of the vast majority. Breen and De Rose are still broadcasting and their performance may be due to their simplicity and maintenance of a steady

gait instead of sudden spurts, for it is noticeable that those who have meteoric rise are the ones whose popularity wanes most quickly and are soonest forgotten. I will not mention names, under this heading as I never like to be pessimistic or hurt anyone's feelings.

Another old timer, Little Jack Little, is one who is still active in radio. Jack's first master stroke was that of concealing the play on his name. Little Jack Little, Jack's glory was dim for a while. Then he turned to a new audience by playing morning periods, and so on, he has put himself in the limelight again by announcing on certain Tuesdays, and here, long known as the Harmonious Boys, were suddenly the tone the biggest of attention on radio. His popularity waned. Recently, they have swung back into public favor with new material and fan enthusiasm is soaring.

The other one who never will forget Ray or the outpouring of love for his famous gang. No matter how long is off the air, he will always receive a warm, enthusiastic welcome from his last fans, admirers and friends. I never will forget the great service he rendered in the latter part of his career, and the high deeds he maintained in conducting one of the greatest hours of entertainment that has ever been broadcast, when his Sunday night programs reached institutional proportions. The neat text and the sympathetic handling of the hour combined to create one of radio's milestones, and it never will be forgotten.

Paul Whiteman has earned the sympathy of his audience in more than one way. He probably did as much, but more than any other man on the air to lend a note of dignity to so-called jazz. Whiteman gave jazz a new meaning. He introduced the symphonic treatment of the much maligned idiom, and he took it from the three-a-day to Carnegie Hall. His search for talent

has endeared him to the radio audience and many of our top notch performers including Ramona, Mildred Bailey, Bing Crosby and Jeannie Lang, were discovered by the rotund Paul, for which the unseen listener is everlastingly thankful.

If anyone doubts the sincerity or the loyalty of a radio audience, consider the acclaim which accompanies a return to the air of such stars as Eddie Cantor, George Jessel, Alex Gray, Madame Louise Homer and that great and noble character, Madame Ernestine Schumann-Heink.

The faithful fellows and I have in mind Ed Wynn, Jack Benny, Jack Pearl and the whimsical Ben Bernie, never will be forgotten by the present generation of the armchair legion. I believe these Junsters could stay off the air for any length of time without sacrificing the loyal support of the radio fan.

My own appearance has been most gratifying, and while I am known as the Original Radio Girl, my audience always has swung back to me after my intermittent vacations and journeys into other artistic fields. Self-analysis is a hard proposition. But all I can say is that I have tried to give them a fine interpretation of the songs, in a popular vein that are closest to the public's heart.

I have mentioned just a few whose activities have carried on through the years. There are of course others, but they are in the minority compared to the vast group who already are forgotten. Remember I say forgotten, because the ever important spotlight is not turned eternally on their direction. Some have retired to private lives, others have not been able to carry on, possibly due to ill health, finances, lack of opportunity, etc., and some were just naturally "lost in the shuffle." But were I to mention the names of radio stars of bygone days, I have no doubt but that the hearts of the fans would be stirred with tender memories. And were these same stars to be presented again before the microphone, I am sure that the warm-hearted public would give them as cordial a welcome with letters as the tumultuous applause which greets a beloved actor over the footlights.

100 Years from Now

Herewith are Presented Peeps into the Future One Hundred Years Hence, as Set Forth by Two of America's Leading Scientists—Dr. Lee De Forest, Whose Genius Made Broadcasting Possible as It is Enjoyed Today—and Dr. Alfred N. Goldsmith, One of the World's Leading Engineers

Dr. Lee De Forest, from a photograph taken upon his arrival from a recent trip abroad

By Dr. Lee De Forest

Former President, Institute of Radio Engineers; Inventor of the Vacuum Tube That Made Broadcasting Possible

To leap 100 years—and see the world in 2034! What a thrilling and strange picture this projects upon imagination's screen! What an amazingly different world this is certain to be—if present trends in human affairs continue to what seems their logical conclusion. It will be a world without war—without poverty, and with a minimum of crime, a world in which every human being will be an aristocrat surrounded by slaves—machine slaves.

Even the buildings present strange outlines as, in fancy, we approach the Year 2034. The spacious home of an ordinary workingman (except that there will be no ordinary workingmen) will be a gleaming structure of glass and metal. Sunlight will flood through transparent roof and walls—yet the same walls that admit the sunlight, will seem opaque to anyone outside the house. It will be perfectly safe to take a bath in this glass house!

And the housewife who takes a sun-bath on her own bed will be protected against chilly spring or autumn breezes. For her home will be sealed hermetically against the weather. Within its beautiful glass-and-metal walls, electric air-conditioning equipment silently will pour out smooth streams of washed and filtered air, always at perfect temperature. Each home will have its own climate adjustable at the will of the inmates.

In the next 100 years there will be a complete revolution in the manner of providing broadcasts. Certain stations will always broadcast the same kind of material so that a listener may know exactly where to find the sort of entertainment or information demanded by the mood of the moment.

The entire population will be served by some 50 cleared-channel, high-power, high fidelity transmitters connected by chain network into—say—five groups. One group of stations will broadcast nothing but popular music, another nothing but classical music. There will be two groups offering educational material, and a fifth will provide home helps political, dramatic and miscellaneous offerings. This will introduce an entirely new element into radio—a new ability on the part of the listener to select that material which pleases him best.

Foreign radio stations will be picked up direct on short waves and will be freed from static and fading. All programs will be entirely devoid of advertising and high-powered announcers, who by then assuredly will have died off!

As to television—it will be quite at home in our

house of glass. Mr and Mrs. 2034 will have clear, detailed television pictures upon a small screen—with perfect sound accompaniment, and with programs suited to the hour of the day.

Electric power will be obtainable universally at a cost entirely negligible, and this will free Mrs. 2034 from all manual labor or drudgery. Silent electric servants will do all the work. The electrical energy will be distributed via radio channels. Cooking will be done electrically, by automatically controlled stoves. Even the dishes will be washed and dried electrically, and when Mrs. 2034 wants to sweep the floor she will press a button and the floor will sweep itself! This could be managed by making the floor porous, and drawing air through it under strong suction. But there will be little dust in this house—the hermetic sealing of its windows and doors against the weather will serve also to exclude the dust.

The people who live in this perfect house will be quite worthy of it. Every man will be an aristocrat by birth, as well as by education—because eugenic birth control will breed the best brains and bodies the world ever has seen. Infinitely more work will be done in 2034 than in 1934—but it will take just a fraction of the time it now takes—because by 2034 machinery will be developed to a point undreamed of now. This will give the dwellers of our dream-house plenty of leisure, in which to cultivate their minds and to develop aesthetically. Artistic tastes will be universal.

As a result, our perfect people will find new values in life and living—new joys which thus far in the world's troubled history have been known, if at all, by only a few fortunate and uniquely trained individuals. In another hundred years, universal education of both body and brain will give this necessary training to everyone. Disease will be abolished.

Politically, the world will be a much different place by 2034. There will be no dictators of any kind. All the world will realize the utter idiocy of wars—and there will be no war.

This will be just one phase of a new, common understanding of the common welfare—and a real appreciation of the fact that only fair dealing pays. This is not an Utopian hope. It is economic necessity responsible for by far the greatest amount of the extraordinary, senseless, cruel things that men do to one another. And in 2034 there will be no economic pressure. Everybody will have not only what he needs, but what he wants. That will make it much easier to be kind and honorable. Not even income taxes—nor gasoline taxes—will annoy the lucky dwellers in the future. The simplified government of that day will be supported by a light tax that will burden no one. And so—economically, aesthetically, politically and socially—the world will make such mighty strides in the next hundred years, that the splendid people of that day will look back with wondering pity upon their muddled, stupid, crime-cowed grandsires of 1934.

By Dr. Alfred N. Goldsmith

Consulting Engineer; Past-President, The Institute of Radio Engineers; President, The Society of Motion Picture Engineers

The Time-Traveler, after returning from his trip to the Year 2034, was asked what he found in that distant day. "Let me tell you first what happened to me," he answered. "I was awakened on that morning in June, 2034, by the soft chiming of a melody. I noticed at once a bright play of colored lights swirling around the walls and ceiling of the large room in which I had slept. At the same time, the invigorating scent of a pine forest swept through the room. Some sort of automatic awakening device must have been used for the pine odor stimulated and fully awakened me almost instantly.

The moment I rose from my couch the shades in the walls and ceiling of the room automatically disappeared and the outside gardens and distant hills became visible. Sunlight poured into the room but the windows stayed shut since the entire house, being air-conditioned, had an artificially controlled atmosphere. At that moment the melody of the chimes changed to a stimulating march tune. By the time I had exercised, bathed and dressed, breakfast appeared on a side table, carried there by a conveyor in the wall.

Every move and every wish seemed to be anticipated by some unseen force. However, behind it all is a century of radio progress with every instrumentality of the science brought to play to make life easier and more pleasant. The walls were lined with new radio mechanisms and super-sensitive photo-electric cells that operated like a nerve and brain system to produce at exactly the proper moment the things that should normally follow the routine of a well ordered household. Strangely enough, one seemed to fall into the proper sequence. The selector system was an ultra refinement of the crude dial telephone introduced more than 100 years earlier.

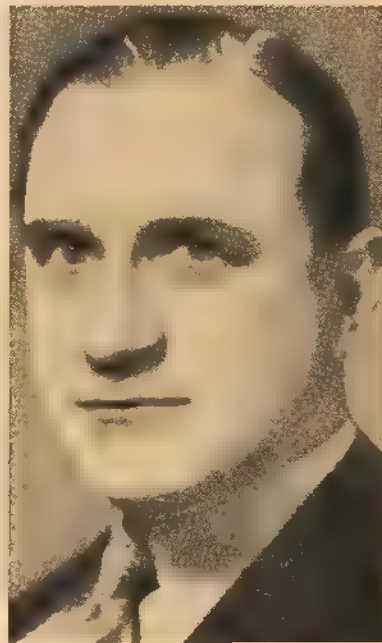
"As I seated myself, the room shades were again drawn, and on the large opposite wall appeared a glowing scene in colors, with motion and apparent solidity. It was the radio stereo-chrome television in operation and it showed the events of the previous day and of the moment with full spoken explanations and comments, or with accompanying appropriate sound effects. I noticed at once that the sound came from no one point, but seemed to follow the action of the scene I was witnessing. The realism was astounding. The presentation was amazingly complete, for a radio telofactor released various appropriate odors so that a garden scene on the screen was accompanied by precisely the perfumes to be expected.

"Rising from my breakfast, I saw lying in an alcove in the side of the room, a pile of paper sheets beautifully printed in color. These were the radio facsimile-recorded summaries of the scenes I had witnessed on the screen, and moment by moment new sheets were added to the pile. Clearly, if I missed the events of the day or entertainment by television, I could nevertheless review them in part by facsimile. I found that these mechanisms could be controlled from practically any point in the house, and that they were all built into the structure. I also learned afterward that in 2034 the control of many mechanisms necessary to home-life and civilization was by radio.

"During the day I found numerous other examples of electrical entertainment. The 'electric orchestra' was an instrument controlled by a console which reproduced existing orchestras as well as novel and beautiful new musical instruments, either from record rolls (somewhat like those of a player piano but much smaller and more elaborate) or from hand playing. One of my host's family played this orchestral instrument exquisitely, producing effects far transcending those which the greatest symphony orchestras of my time could produce.

"Another available form of electrical art was an evolution of 'Lumia', or the play of colored lights, along somewhat the lines of the work of that courageous and inspired pioneer, Thomas Wilfred. This instrument, played from its own keyboard, created the most amazing combinations of color, form, and motion which I have witnessed. The walls of the room seemed to disappear, and in their place was a great firmament of multi-colored forms. The emotional appeal of these 'Lumia' compositions was astounding to one who had known nothing of the sort in the past. This instrument could be played either from small records or by the creative artist himself.

"During the afternoon we played some difficult electric games. There were games which tested the skill of hand and eye and the (Continued on Page 29)



Dr. Alfred N. Goldsmith, showing his latest photographic likeness

Major Bowes Rings the Gong

An Intimate Glimpse of a Master Showman Conducting
His Weekly Amateur Night in the Endless Hunt for Talent

Over two hundred hearts are beating tumultuously. Some have even forgotten how to beat. Faces are pallid, hands finger any available object, dry lips are repeatedly moistened but all to no avail while foreheads glisten with beads of nervous perspiration. It is Amateur Night at WHN and plumbers, tailors, stenographers, salesgirls and students—and even an I. R. T. conductor! wait for the hour which will start them, either to greater glory or send them back to their homes to be comforted by their only faithful supporters.

In all of national broadcasting there exists no other station anywhere in the country that devotes itself to finding and nurturing amateur radio talent as does WHN. And the guiding genius responsible for the station's interest in talent untried and unrecognized is Major Edward Bowes, "Father of the Capitol Family," about to make his 600th Sunday morning broadcast over a coast-to-coast NBC network.

Now they are in the large studio room, this group come to try its wings. They sit tensely in many rows of soft—but to them, uncomfortable—chairs. Some are trying to appear composed as they read copies of Radio Guide, dreaming wonderful dreams, seeing their pictures in the place of the established celebrities.

Major Bowes enters. With a soft smile that expresses both encouragement and understanding he goes to his little table and awaits the signal to begin.

In the control room is a young woman who rules the destiny of the amateurs with her fingers. She will signal to Major Bowes. One raised finger means that the performer is coming over the air splendidly, two fingers tells the Major to make up his own mind, and three fingers calls for the gong. Oh yes, the gong. Major Bowes has at his hand a small Chinese gong which he will strike at the three-finger signal and that will end the first broadcast of some barber or telephone operator. The gong! They must dream of it at night.

The broadcast begins. After the preliminary announcement the Major exhorts the aspirants not to despair when the gong strikes. They may do better next time. There is always a next time for the one who really cares.

Five young factory workers, now organized as a hillbilly orchestra, step up to the microphone with half-hearted smiles to start the program. No gong for them. In fact, before the broadcast is over they have received a telephone call offering them a job at a party. Major Bowes announces this proudly over the air.

A girl steps forward, but one of the announcers must push her gently toward the mike of which she stands in awe. After she sings four bars, comes the gong. She lowers her glance and walks back to her seat shame-facedly. Her boy friend will have to hear the rest of the song in the parlor at home. The Major consoles her, but there is not time for too much of that. Hundreds of other first-timers are waiting to be heard.

A bald-headed, middle-aged man comes up to the mike.

"What do you do besides singing?" asks Major Bowes, trying to put the man at ease.

"I'm a conductor," he answers hoarsely.

"A lightning conductor?"

"No," laughs the rush-hour expert, "I work for the Interborough Rapid Transit."

"Oh! What are you going to sing?"

"I've Had a Busy Day."

"Who wouldn't?" and the Major smiled. "On the subway?"

The conductor doesn't get any further than one station. The gong.

Here is a sensation. A lad of sixteen, in his second year at high school, commuting from Greenwich, Connecticut, to make this broadcast. It is his second one for the Amateur Night program, on which he was discovered a previous week. He has the voice of a mature man with the tonal coloring and artistry of a professional. Only sixteen and never any gong for him! Some little girl is being thrilled.

Another "find" is a Philippine youth, still in school, his body swaying with rhythm as he sings a native song.

Major Bowes forgets about the gong, the woman forgets to raise her finger, and the others forget their nervous strain as the swarthy, lithe and diminutive crooner lulls them into delicious forgetfulness. Dreams . . . dreams . . . but for a moment only. Then reality!

Next, the gong!

Another and the poised three fingers summon the gong. A tall blonde coloratura, a torch singer from Ninth Avenue, a frail colored girl from Harlem—the gong! gong! gong!

"Where do you come from?" asks Major Bowes of the next man to approach the mike, meaning the Bronx or Brooklyn, etc.

"Russia," answers the aspirant unsuspectingly, in a heavy accent.

"Are you going home there tonight?" asks the Major good-humoredly.

The Russian thinking that the Major is ragging him, flushes and says angrily but completely confused: "You didn't tell me where to go!"

"No," says the Major quickly, "but I could tell you. Not over the air, however."

The Russian laughs as heartily as the others at this rejoinder, and the ice is broken.

He sings an Italian song by a Seventeenth century composer! The Major invites him for another broadcast when he commutes again from Russia.

Now another sensation. Mischa, the pianist. He was the first discovery on the Amateur Night program. After the first broadcast he was given a position on the staff at WHN. A genius. He plays a difficult Chopin piece. He no longer is an amateur. Major Bowes beams.

The halfway mark has been reached. An announcement is made that the Amateur Nights will hereafter be on Tuesday nights from 8 to 9 p. m. I D I.

Now, in rapid succession pass a postal clerk singing to his "Wonderful Mother Of Mine," and although he deserves the gong he does not get it because Major Bowes can't hurt the mother who must be listening in; a girl with an Irish name, but with a Russian accent, singing an American torch song!—who gets a Chinese gong!



Bobbie Moss, heard over the WHN amateur nights' programs, as she looked when told she had real talent for the air



Major Bowes photographed listening to talent aspiring to go over the air

A nervous printer comes next and is followed immediately by a little woman of fifty who tries to warble "Good Night Little Girl." A salesman starts to sing "Play Your Broken Melody," and the Major breaks it for him then and there.

Heartless? No. This is no game for the Major. It is a world of entertainment for the listener, but for Major Bowes it is his life work to discover new talent and start the talented on their way. It is inevitable that he disillusion obvious incompetents. It is merciful . . . Besides being a god-father to the talented, he is an educator for the uninformed.

The program is nearly ended. New radio stars have been discovered. Major Bowes speaks in conclusion: "... be with them on these broadcasts . . . encourage them . . ." but most of the two hundred are not listening to him. Many could not get near the mike. Many who did heard the gong sound them out.

"You know," some one said to Major Bowes as he walked out of the studio "it's pretty ruthless, this Amateur Night. Too much blood, so to speak."

"That's because you're looking down," he answered knowingly. "Look up with me. I see Stars!"

Blaming the Sun

By Dr. O. H. Caldwell

President of the New York Electrical Society
and Former Federal Radio Commissioner

The curtain is about to fall on long-distance radio reception on the broadcasting waves. Stations on the Pacific Coast or half way across the continent, which have been coming in so clearly all winter, will drop out of hearing shortly, not to be heard again for seven or eight years with any such clarity as during the past winter or two.

Two big spots already are chasing each other around the sun this week, and another big spot has appeared in the Southern hemisphere. They will have important effects on broadcast listening, both nearby and long-distance.

For the past year or two we have been receiving a minimum of ultra-violet rays from the sun, on account of the absence of sun spots which have been undergoing one of their cyclical "lows." With this restricted ration of ultra-violet, the great radio "reflecting layer" in the upper sky, which serves to echo back distant radio stations, has been left comparatively smooth, so that long-distance reflections have been at a maximum.

But now the spots on the sun are coming back in great numbers. Three big spots, each 20,000 miles in diameter, are now on the sun's surface appearing at intervals of 27 days. And with them comes the outpouring of ultra-violet rays that break up the radio reflecting mirror, and make it a poor reflector of distant broadcasting stations. Already the first of the new

cycle have been observed near the sun's poles, and this means that it will not be long before radio reception conditions return to the situation of "poor DX" which we had in 1928 and 1929, when long-distance broadcast reception was at a minimum.

Once before in the brief history of radio did America experience the kind of reception we have been having, and that previous occasion was about eleven years ago, just at the beginning of broadcasting in 1922 and 1923. Then radio "old-timers" took delight in listening to small stations clear across the continent.

All the various kinds of radio waves in use may be expected to undergo marked changes in characteristics and shifts in radio properties, as the number of sun-spot groups increases during the next year or two.

These cyclic changes in sun-spot numbers—with minimums coming every eight to twelve years—have been recorded carefully by astronomers for two centuries past. And their effects are written in the tree-rings of American forests for a thousand years back, the greater tree growth in some years reflecting the periods of greater ultra-violet radiation. Even the trees of ancient Egypt gave a faithful report of these sun-spot cycles, for in the wooden statues and caskets of dynasties of 2000 B. C. at the Metropolitan Museum of Art in New York City, one may trace the wax and wane of the sun spots 40 centuries ago!

Log of Stations

(NORTH ATLANTIC EDITION)

Call Letters	Kilo cycles	Power Watts	Location	Net-Work
KDKA	990	50,000	Pittsburgh Pa.	NBC
WAAB†	1410	500	Boston, Mass.	CBS
WABC	860	50,000	N.Y. City N.Y.	CBS
WBAL†	1060	750	Baltimore Md.	NBC
WBZ	990	50,000	Boston Mass.	NBC
WCAU	1170	50,000	Philadelphia Pa.	CBS
WCSH	940	1,000	Portland Me.	NBC
WDRG†	1330	500	Hartford Conn.	CBS
WEAF	660	50,000	N.Y. City N.Y.	NBC
WEEI	590	1,000	Boston Mass.	NBC
WFI†	560	1,000	Philadelphia Pa.	NBC
WGY	790	50,000	Schenectady N.Y.	NBC
WHAM	1150	50,000	Rochester N.Y.	NBC
WIP†	610	1,000	Philadelphia Pa.	CBS
WJAS†	1290	1,000	Pittsburgh Pa.	CBS
WJSV†	1460	10,000	Washington D.C.	CBS
WJZ	740	50,000	N.Y. City N.Y.	NBC
WLBZ†	620	500	Banner Maine	CBS
WLIT†	560	1,000	Philadelphia Pa.	NBC
WLW†	700	500,000	Cincinnati Ohio	NBC
WMAL†	630	500	Washington D.C.	NBC
WNAC	1230	1,000	Boston Mass.	CBS
WOKO†	1440	500	Albany N.Y.	CBS
WOR	710	5,000	Newark N.J.	
WRC†	950	500	Washington D.C.	NBC
WRVA	1110	5,000	Richmond Va.	NBC
WTIC†	1040	50,000	Hartford Conn.	NBC

†Network Programs Listed Only
 ‡Full Day Listings, Night Network only.
 *Evening Programs Listed Only.

Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate eleventh hour changes in program listings, time, etc.

MORNING

- 8:00 EDT—a.m.—EST 7:00**
 NBC—Melody Hour, Walter Preston and Lucille Marous, Guest Soloists, Gladys Trio WEAF WGY
 NBC—Time Pictures, Rich Pepple, pianist, mixed quartet, Mary Markey, soprano, Gertrude Foster, contralto, Richard Maxwell, tenor, Leon Salathiel, baritone; WJZ
 WNAC—Duo-Pop Radio Carolers; Speaker, Howard W. Perrin
- 8:05 EDT—a.m.—EST 7:05**
 CBS—Organ Reveille, C. A. J. Parmentier; WABC
- 8:30 EDT—a.m.—EST 7:30**
 NBC—Lew White, organist; WJZ
 CBS—Artist Recital, Charlotte Harriman, contralto; WABC
 WBZ—Spiritual Singers, Negro Quartette
- 8:45 EDT—a.m.—EST 7:45**
 CBS—The Radio Spotlight; WABC
 WBZ—Safety Crusaders, Harry Feldman, Chief Crusader, Three Rhythm
 WNAC—News
- 9:00 EDT—a.m.—EST 8:00**
 NBC—The Balladeers, male chorus; Instrumental Trio WEAF WGY WRC WSH
 CBS—Sunday Morning at Aunt Susan's, children's program; WABC WOKO WCAU WLBZ WNAC WJSV
 NBC—Children's Hour, Vocal and Instrumental Concert, Recitations and Dramatic Readings, Milton J. Cross, master of ceremonies; WJZ WMAL KDKA WBAL WBZ
- 9:15 EDT—a.m.—EST 8:15**
 NBC—Cluster Bells, sacred music; WEAF WGY WRC WSH
- 9:30 EDT—a.m.—EST 8:30**
 NBC—Ellsworth Ames Jr. Tennis Lessons; WEAF WGY WRC WSH
- 9:45 EDT—a.m.—EST 8:45**
 NBC—Allen Elders, bass baritone; WEAF WGY WRC WSH
- 10:00 EDT—a.m.—EST 9:00**
 NBC—Salathiel Reverses; "Men of Strength" Dr. Charles L. Goodell, Mixed Quartet, direction of Keith McLeod; WEAF WGY WRC WSH
 CBS—Church of the Air; WABC WOKO WDRG WJAS WIP WAAB WLBZ WJSV
 NBC—Southernaires, male quartet, Levee Band WJZ KDKA WBAL WMAL WBZ
 Ride On Conquering King
 Live Humble
 Go Down Moses
 Move Up the King's Highway

Sunday, June 10

Look for the Bell Δ for Religious Services and Programs

- Translog
 Weidert Roads G Jones
 The Lucerne Road Shinkret
 Beautiful Isle Somewhere
 Leafy Road Little
 No Dark Valleys When Jesus Comes
 WCAU—Warner, Thomas, piano, organ
 WHAM—Farb, Worsley, piano
 WNAC—Waterhouse, Program
 WOR—Annual Communion Breakfast, Catholic Daughters of American
- 10:15 EDT—a.m.—EST 9:15**
 WNAC—Uncle Bud Houghton, children's Program
- 10:30 EDT—a.m.—EST 9:30**
 NBC—Mexican Tropic Orchestra; WEAF
 WEEI WRC WTC WGY
 CBS—Melody Parade; WABC WOKO WDRG
 WJAS WJSV WCAU WLBZ
 NBC—Savoy Sereine Orchestra Direction
 Alexander Kydell, Nicholas Vasiliou, tenor
 WJZ WHAM WBAL WMAL WBZ
 KDKA—News Flash
 WCSH—State Street Congregational Church
- 10:35 EDT—a.m.—EST 9:35**
 KDKA—Savoy Sereine (NBC)
- 10:45 EDT—a.m.—EST 9:45**
 CBS—Betty Avenator, Lillian's Fifth Avenue Corp. WABC
 CBS—Alexander, Schaefer, pianist; WDRG
 WOKO WJAS WLBZ WJAS WCAU
 WNAC—Morning Service from First Church Christ Scientist
- 10:50 EDT—a.m.—EST 9:50**
 WBZ—Famous Singers
- 11:00 EDT—a.m.—EST 10:00**
 NBC—News; WEAF WJZ WHAM WRC
 WGY WMAL WBAL WBZ WTIC
 CBS—Children's Hour; WABC
 CBS—Rhoda Arnold and Taylor Buckley; Concert Orchestra; WOKO WJSV WLBZ
 KDKA—Cathedral Episcopal Church
 WCAU—Children's Hour with Stan Lee Broza
 WEEI—Morning Service, St. Paul's Cathedral
 WNAC—Morning Service
 WRVA—Lessons in Living by Dr. Freeman
- 11:05 EDT—a.m.—EST 10:05**
 NBC—Morning Musical, String Quartet; WJZ WBAL WHAM WMAL WBZ
 NBC—The Vagabonds; WEAF WTIC WRC
 WGY—Voice from a College Chapel (Schaefer, N.Y.)
- 11:15 EDT—a.m.—EST 10:15**
 NBC—Green and Hall, piano team; WEAF WTIC WRC
- 11:30 EDT—a.m.—EST 10:30**
 NBC—Major Bowes' Capitol Family; Waldo Mayo, conductor and violinist, Tom McLaughlin, baritone, Nicholas Cosentino, tenor, Hannibal Klein, pianist, Four Minute Men Male Quartet; WEAF WRC WTIC WRVA
 NBC—The Poet Prece; Anthony Frome, tenor, Dick Lebert pianist; WJZ WRVA WBAL WMAL
 CBS—Salt Lake City Tabernacle Choir and Organ; WOKO WJSV WLBZ
 WBZ—Radio Noble Wits, Everett Smith
 WHAM—Lake Avenue Baptist Church Service
- 11:45 EDT—a.m.—EST 10:45**
 NBC—Phantom Strides, Aldo Ricci, director; WJZ WBAL WMAL WBZ

AFTERNOON

- 12:00 Noon EDT—EST a.m. 11:00**
 NBC—Major Bowes' Capitol Family; WGY WSH
 CBS—Salt Lake City Tabernacle Choir and Organ; WABC WJSV WJAS WCAU WNAC
 WHAM—St. Paul's Episcopal Church Service
 WOR—Uncle Don Reed's Program
 WRVA—Second Presbyterian Service
- 12:15 p.m. EDT—EST a.m. 11:15**
 NBC—Gould and Sheffer, piano duo; WJZ WMAL KDKA WBAL
 WBZ—Time, Temperature; Weather
 WEEI—World Pictures
 WGY—Three Schoolmaids, harmony
- 12:20 p.m. EDT—EST a.m. 11:20**
 WBZ—Old Farmers Almanac
- 12:30 p.m. EDT—EST a.m. 11:30**
 NBC—University of Chicago Round Table
 Current Topics; Guest Speakers; WEAF
 WLIT WEEI WTIC WRC WFI WGY
 CBS—Madison Ensemble; WABC WOKO
 WNAC WJAS WCAU WJSV
 NBC—Radio City Music Hall Symphony
 WJZ WBAL KDKA WBZ WMAL
 WCSH—Christian Science Program
 WOR—The New Poetry, A. M. Sullivan
- 12:45 p.m. EDT—EST a.m. 11:45**
 CBS—H. V. Kaltenborn; WABC WOKO
 WNAC WJAS WRC WJSV
 WCSH—Musical Program
- 1:00 p.m. EDT—EST Noon 12**
 NBC—Welsh Guards Band Concert from London; WEAF WGY WFI WRC WRC
 CBS—Affairs of the Air; WABC WOKO
 WJAS WJSV WDRG WIP WAAB
 WCAU—Church of the Air
 WSH—First Baptist Parish
 WEEI—Meyers Pearls Orchestra
 WHAM—Radio City Concert
 WNAC—Catholic Truth Period
 WOR—Perole String Quartet; Joseph Cole
 and Orchestra; Ross Pearson, baritone
- 1:15 EDT—p.m.—EST 12:15**
 WCAU—Waterhouse Program
- 1:30 EDT—p.m.—EST 12:30**
 NBC—The Savoy Forum, The Honor of the Service; Dr. Ralph W. Schuman, music director; Keith McLeod, male quartet; WJZ WMAL WBZ WBAL
 WRVA
 Love Divine (male quartet)
 There's a Wholesome God's Mercy
 Male quartet
 Quiescent, A Sweet Period
 Hear Our Prayer O Heavenly Father
 Male quartet
 CBS—The Camp Sky Trio; WABC WOKO
 WDRG WJSV WCAU
 NBC—Surprise Party; B. T. Babbitt Co.
 Inc. Mary Small, female singer, Kellar
 Sisters and Loretta Guest Artists; William
 Wines, Orchestra; WEAF WEEI WGY
 WCSH WFI
 KDKA—Old Songs of the Church
- 1:45 EDT—p.m.—EST 12:45**
 NBC—Mixed Duo; harpist; WEAF
 WEEI WGY WSH WRC
 KDKA—Orchestra
- 2:00 EDT—p.m.—EST 1:00**
 NBC—Getty Arnold and the Commodores,
 Crazy Water Co., Quartet; WEAF WEEI
 WSH WGY WRC
 CBS—Fanny Murray songs; WABC WOKO
 WNAC WJAS WAI WDRG
 NBC—South Sea Islanders, Hawaiian En-
 semble, Fredrick Joseph Rodgers; WJZ
 KDKA WBZ WBAL WMAL
 WHAM—Rochester Catholic Hour
 WJSV—Did You Know That?
 WOR—Radio Forum
- 2:15 EDT—p.m.—EST 1:15**
 CBS—Annie, Lashins, piano pointers;
 WABC WOKO WNAC WJAS WDRG
 WCAU—Bea Greenwalt
 WJSV—Frank and Jen McCray
- 2:30 EDT—p.m.—EST 1:30**
 NBC—Concert Artists, L. A. Eiman, pianist;
 Joseph Antonio soprano, Jacques Gor-
 don violinist; WJZ WBAL WRVA KDKA
 WMAL WHAM
 NBC—Grace Hayes, musical comedy star;
 WEAF WGY WRC WEEI WSH WHAM
 WTIC
 CBS—Lary Dan the Minstrel Man; A. S.
 Boyle Co. Irving Kaufman; WABC
 WDRG WJAS WJSV WCAU WNAC
 WOR—Edith Brown, violinist, Lee Cronican,
 pianist
- 2:45 EDT—p.m.—EST 1:45**
 NBC—Lauri Trio and White, songs; WEAF
 WRC WEEI WGY WTIC WSH
 WHAM—Concert Artists (NBC)
- 3:00 EDT—p.m.—EST 2:00**
 NBC—Take a Picture Home; Luxor Ltd.,
 sketch with Jane Meredith, John Gold-
 worthy, John Stafford, Gilbert Douglas
 Murray Forbes and Virginia Ware; WEAF
 WEEI WLIT WRC WSH WGY
 CBS—Symphony Hour; Howard Barlow,
 conducting; WABC WOKO WDRG WLBZ
 WJAS WNAC WCAU
 NBC—Bar X Days and Nights, Health
 Products Co., re-arrange of the early west;
 WJZ WBZ WMAL WBAL KDKA
 WHAM—Down Melody Lane
 WJSV—Baseball, Washington Senators vs.
 Boston Red Sox
 WOR—Memories, Favorite Songs of Yester-
 day, Fred Vettel and Abner Remsen
 WRVA—Brutus That Endures
- 3:15 EDT—p.m.—EST 2:15**
 WRVA—The Cavaliers
- 3:30 EDT—p.m.—EST 2:30**
 NBC—Dancing Shadows, Concert Ensemble,
 William Hain, tenor; WEAF WEEI WRC
 WGY WSH WLIT WRVA WTIC
 NBC—Hesberger's Bavarian Concert Or-
 chestra from Century of Progress; WJZ
 WBAL WBZ WHAM KDKA
 WOR—Pauline Alpert, the Whirlwind Pian-
 ist
- 3:45 EDT—p.m.—EST 2:45**
 KDKA—Organ Recital
 WHAM—Choir Rehearsal
 WMAL—Hesberger's Bavarian Concert Or-
 chestra (NBC)
 WOR—Arthur Lang, baritone

High Spot Selections
For Sunday

(Time Given Is Eastern Daylight)

- 1:00 p.m.—Rebroadcast from London; H**
 M. Welsh Guards' band; soloists, Sgt
 Norman Bettinson, cornet; NBC-WEAF
 network
- 2:30 p.m.—Lisa Eiman, pianist; Jacques**
 Gordon, violinist, Josephine Antone,
 soprano; NBC-WJZ network
- 5:15 p.m.—African Opera, portion of "Ky-**
 kunkor"; 20 singers; NBC-WEAF net.
- 7:30 p.m.—Joe Penner; NBC-WJZ network**
- 8:00 p.m.—The Voice of Columbia; Gertrude**
 Nielsen; Charles Carlie, Fray and Brag-
 giotti; Mary Eastman; Beale Street
 Boys, Eton Boys; George Jessel, m.c.;
 CBS-WABC network
- 9:00 p.m.—Family Theater; Hugh O'Connell**
 in a scene from "The Sap from Syra-
 cuse"; James Meiton, Josef Paster-
 nack's orchestra; CBS-WABC network.
- 9:30 p.m.—Fred Waring; CBS-WABC net.**
- 10:00 p.m.—Madame Schumann Heink and**
 Harvey Faye; NBC-WJZ network.
- 10:30 p.m.—Forty Five Minutes in Holly-**
 wood; Baby Leroy, 22-month-old film
 star guest star, music by Mark War-
 row, and studio gossip by Cal York;
 CBS-WABC network.
- 10:30 p.m.—Hall of Fame, Zasu Pitts and**
 Edward Everett Horton; guest artists;
 Jimmy Grier's orchestra; NBC-WEAF
 network.
- 4:00 EDT—p.m.—EST 3:00**
 NBC—Rehearsal of Meat, Institute of
 America Meat Packers, Dramatic Sketch;
 WEAF WLIT WEEI WSH WRC WGY
 WTIC
 NBC—Davy Kennedy, organist; WJZ WRVA
 WBAL WHAM WMAL KDKA
 CBS—B.H.H. Variety Workshop; WABC
 WOKO WCAU WNAC WJAS WLBZ
 WDRG
 WNAC—Variety Workshop
 WOR—The Three Bavarians, Musicals;
 Dorothy Meyer, soprano, Garfield Swift,
 tenor
- 4:15 EDT—p.m.—EST 3:15**
 NBC—Lauri Buckhorn, soprano; Instru-
 mental Trio; WEAF WLIT WGY WSH
 WRC WRC WEEI
 WBAL—Waterhouse Program
 WHAM—Choir Rehearsal
- 4:30 EDT—p.m.—EST 3:30**
 NBC—Pedro Vias, Large Orchestra; WEAF
 WGY WEEI WSH WRC WLBZ WRVA
 CBS—Orchestra in Parade; WABC WOKO
 WCAU WDRG WNAC WJAS WLBZ
 NBC—Princess Pat Pavers, Princess Pat,
 Ltd., dramatic sketch; WJZ WBZ WBAL
 WHAM KDKA WMAL
 WOR—Conrad and Trenton, piano team
- 4:45 EDT—p.m.—EST 3:45**
 WOR—All Star Trio, vocal and instru-
 mental
- 5:00 EDT—p.m.—EST 4:00**
 NBC—National Vespers, "Nellece
 Ubique" Dr. Paul Scheerer, Music direc-
 tion of Keith McLeod, Male Quartet
 WJZ WBAL WHAM WMAL WBZ WRVA
 CBS—The Payless, piano trio; WABC
 WOKO WAAB WCAU WDRG WJAS
 WLBZ
 NBC—John B. Kennedy, "Looking Over the
 Week" WEAF WEEI WGY WTIC
 KDKA—Vespers, St. Mary's Church
 WSH—Brown Program
 WNAC—Twilight Reverses with Virginia
 Warren, soprano
 WOR—Moscow Program
- 5:15 EDT—p.m.—EST 4:15**
 CBS—Tony Weiss, C. S. Johnson and Son;
 Peggy Keweenaw and Sandra Phillips, piano
 team; WABC WOKO WDRG WCAU
 WJSV WJAS WAAB
 NBC—African Opera, Portion of "Kykun-
 kor" by Asunta Dafora; WEAF WEEI
 WGY WRC WSH
 WOR—Lauri Logan Topes, Robert Daru
- 5:30 EDT—p.m.—EST 4:30**
 NBC—Seraphs, The Hoover Company, Ed-
 ward Davies, baritone, Chicago A Cap-
 pella Choir, direction of Noble Cain, Or-
 chestra, direction Joseph Koestner; WEAF
 WEEI WSH WGY WRC WFI
 CBS—Frank Crumit and Julia Sanderson,
 songs, General Bakke Co., Jack Shil-
 kret's Orchestra; WABC WOKO WAAB
 WCAU WDRG WJSV
 NBC—International Tail Bits; Igor Gorin,
 baritone; WJZ WBAL WRVA WBZ
 WHAM
 WNAC—Sabor Gems
 WOR—Millar String Trio
- 5:45 EDT—p.m.—EST 4:45**
 WMAL—International Tidbits (NBC)
 WNAC—Cosmopolitan, Russian Scotts

HIGH SPOT SELECTIONS FOR TUESDAY

(Time Given Is Eastern Daylight)

- 1:30 p.m.—"Rotary Reporting on World Recovery", Worldwide broadcast links Rotary Clubs of globe to hear reports from Chicago: CBS-WABC network.
- 7:30 p.m.—Browne and Lewellyn, comedians: NBC-WEAF network.
- 8:30 p.m.—Hollywood Show; Vivienne Segal; Abe Lyman's orchestra: CBS WABC network.
- 9:00 p.m.—Elizabeth Arden; Maury (Cholly Knickerbocker) Paul; Freddie Martin's Orchestra CBS WABC network.
- 9:00 p.m.—Ben Bernie's Blue Ribbon program with all the lads: NBC-WEAF network.
- 9:30 p.m.—Studebaker Champions; Richard Himber's orchestra, Joey Nash CBS WABC.
- 9:30 p.m.—Palmer House Promenade; Ray Perkins, Gale Page: NBC-WEAF network.
- 10:00 p.m.—"Conflict" by T. S. Strubling CBS-WABC network.
- 10:00 p.m.—Palmer House Beauty Box; Gadsy Swarthout, Frank McIntyre: NBC-WEAF net.
- 10:00 p.m.—American Premier Russian Ballet, "The Red Poppy" Part II; Frank Black conducting NBC Symphony; Alexander Troyanovsky, address: NBC-WJZ network.

(TUESDAY CONTINUED)

- 1:15 EDT—p.m.—EST 12:15
NBC—The Honorable Archie WJZ KDKA
WMAL WBAL WRVA
CBS—Joan Marlow, music, J. W. Marrow
Mig Co WABC WJSV WJAS
NBC—Maury Lees Ensemble: WEAF
WEEI WGY
WCAU—Blackbirds of the Air
WHAM—News Service Agricultural Forum
WNAC—Bob Nolan
WOR—John Stein's Orchestra
- 1:30 EDT—p.m.—EST 12:30
NBC—Lillian Gish's Orchestra: WEAF
WCHS WFI
CBS—Reporting on World Recovery direc-
tion Rotary International WABC WOKO
WJAS WJSV WDRG
NBC—National Barn and Home Hour;
guest speakers, Harvey Hays, reading;
Walter Blaudius' Orchestra WJZ WBAL
WMAL WHAM WOKO WRVA WBZ
WEEI Reading Circle
WGY Farm Program
WNAC—Saying G.H. Strakes by Roland
Wingate
WOR—Bale Dudley's Theater Club of the
Air
- 1:45 EDT—p.m.—EST 12:45
NBC—Emerson Gish's Orchestra: WRC
WTIC
WCAU—Is There Optimism in the World?
(CBS)
WOR—New York beauty talk
- 1:50 EDT—p.m.—EST 12:50
WCAU—But Shays' songs
- 1:55 EDT—p.m.—EST 12:55
WHAM—Rotary Club Speaker
- 2:00 EDT—p.m.—EST 1:00
NBC—Don K. Pratt, organist: WEAF
WEEI WLIT WRC WCHS WTIC
CBS—Art Leaf at the Opera: WABC
WDRG WLBZ WOKO WCAU WAAB
WGY—Hedley Raymond, baritone
WJSV Gene Stewart, organ
WNAC—The Musical Forum
WOR—Dr. Arthur Frank Payne, the Psy-
chologist
- 2:15 EDT—p.m.—EST 1:15
CBS—Race of Helen Trent; Affiliated
products Inc WABC WCAU
WCHS Food Hour
WEEI—Food Institute
WGY—Household Chats
WJSV—Afternoon Rhythms
WNAC—William W. Drummer, talk
WOR—Oss Hol ex soprano
- 2:30 EDT—p.m.—EST 1:30
NBC—Steele Lamson, tenor: WEAF WGY
WRC
CBS—Artist Recital, Charlotte Harriman,
contralto; Sidney Smith, tenor WABC
WOKO WDRG WIP WJAS WJSV WLBZ
WNAC
NBC—Smack Out, comedy duo, with Marion
and Jim Jordan WJZ WBAL WMAL
KDKA—Home Forum, Good Luck Dessert
Co.
WBZ—Rhythm and Cadence
WCAU—Women's Club of the Air
WHAM—Rochester School of the Air,
Science
WOR—Martha Deane; fashions, food,
beauty, child training
WRVA—Market Reports
- 2:45 EDT—p.m.—EST 1:45
NBC—Nellie Revell at Large: WJZ WMAL
WHAM WBZ WBAL
NBC—Ma Perkins, Proctor and Gamble Co.;
dramatic sketch, Virginia Payne; Mar-
gery Hannon; Karl Hubel, Willard Par-
nall and Charles Eggleston: WEAF WRC
WGY WEEI WLIT
WCHS—Musical Program
WRVA—Herman Farrow violinist
- 3:00 EDT—p.m.—EST 2:00
NBC—Blue Room Echoes, string ensemble;
WEAF WFI WCHS WRC WTIC WEEI
CBS—Metropolitan Parade: Orchestra:
WABC WOKO WAAB WJAS WIP WJSV
NBC—Nathan Stewart, baritone: WJZ
WHAM WMAL WRVA WBZ
KDKA—Those Three Girls
WBAL—Thomas S. Young, Tax Collector,
Baltimore
WCAU—Around the Theater with Powers
Guraun
WGY—Alhany on Parade
WNAC—Baseball, Red Sox vs. Detroit;
Fred Heev announcing
WOR—Sally and Sue, harmony and comedy
- 3:05 EDT—p.m.—EST 2:05
WBAL—Nathan Stewart, baritone (NBC)
- 3:15 EDT—p.m.—EST 2:15
KDKA—Congress of Clubs
WCAU—Women's Club of the Air
WGY—Voices of the Past
WHAM—Rochester School of the Air
WOR—Newark Museum Talk; Dorothy
Gates
- 3:30 EDT—p.m.—EST 2:30
NBC—Women's Radio Review; Guest
Speaker, Claudine MacDonald Orchestra,
direction Joseph Littau: WEAF WGY
WCHS WTIC WEEI WFI WRC
CBS—Gypsy Music Makers, instrumental
ensemble WABC WOKO WJAS WAAB
WIP WJSV WCAU
NBC—Musu Maec, Orchestra direction Roy
Shields, Ruth Lyon, soprano; Cyril Pitts,
tenor, Joan Blaine narrator WJZ KDKA
WBAL WHAM WMAL WRVA
WBZ—Home Forum, Good Luck Dessert
Co. Cooking School
WOR—Afternoon Musicale
- 4:00 EDT—p.m.—EST 3:00
NBC—Your Lover songs: WEAF
NBC—Don Buzelow's Orchestra: WGY
WCHS WRVA WRC
CBS—The Merry Makers WABC WOKO
WJAS WIP WJSV
NBC—Betty and Bob, General Mills, Inc.;
sketch WJZ WBAL WBZ KDKA WHAM
WMAL
WCAU—Pinto Pete
WEEI—Stock Exchange Quotations
- 4:15 EDT—p.m.—EST 3:15
NBC—Don Buzelow's Orchestra: WEAF
CBS—Madison Singers WABC
NBC—The Singing Stranger; Bauer and
Back, Wage Babin baritone; dramatic
sketch, with Dorothy Day WJZ WBAL
WMAL WHAM WOKO WRVA WBZ
WCHS—Maec Program of Women's Clubs
- 4:20 EDT—p.m.—EST 3:20
WFI—Round Talk (NBC)
- 4:30 EDT—p.m.—EST 3:30
NBC—Alice Joy the Dream Girl: WJZ
WMAL WHAM WRVA
CBS—Jerry Cooper, baritone WABC WJAS
WOKO WJSV
NBC—Art Tatum, piano pianist: WEAF
WEEI WRC WCHS WTIC
KDKA—Market Reports
WBAL—Halo Me Down Meals, by Alyce
Lytle
WCAU—"Thru the Looking Glass," with
Frances Ingram
WGY—Better Business Bureau Talk
WOR—The Public Speaks, Public Opinion
dramatized
- 4:40 EDT—p.m.—EST 3:40
WBZ—Health Question Box, U. S. Depart-
ment of Health
WFEI—City Wide Committee on Health and
Recreation
- 4:45 EDT—p.m.—EST 3:45
NBC—Lady Next Door children's program,
direction of Madge Tucker: WEAF WEEI
WLIT WCHS WRC WTIC
CBS—Four Showmen WABC WCAU WOKO
WJAS WJSV
NBC—General Federation of Women's Clubs;
Guest Speaker WJZ WBAL KDKA
WHAM WMAL WRVA
WGY—Stock Reports
- 5:00 EDT—p.m.—EST 4:00
NBC—Palmer Clark's Orchestra WJZ
KDKA WBAL WMAL WHAM WRVA
CBS—On the Air Tonight WABC
NBC—Chuck Webb's Orchestra: WEAF
WEEI WCHS WTIC WRC
CBS—The Dictators, WOKO WJSV WAAB
WJAS WIP
WBZ—Agricultural Markets
WCAU—Ship Aboy with Captain George
Streaker
WGY—Three Schoolmasks
WOR—Carroll Club Reporter
- 5:05 EDT—p.m.—EST 4:05
CBS—The Dictators WABC
- 5:10 EDT—p.m.—EST 4:10
WOR—Program Resume
- 5:15 EDT—p.m.—EST 4:15
CBS—Skippy, children's sketch; Sterling
Products, Inc.: WABC WAAB WDRG
WCAU WJAS
WBZ—Monitor Views the News, Henry
Edison Williams
WGY—The Vagabonds, Harold, Dean and
Curt

WHAM—News Comments; Police News
WJSV—Serenade
WOR—"Once Upon a Time," Fairy Tales
for Children

- 5:30 EDT—p.m.—EST 4:30
NBC—Tattered Man dramatic sketch:
WEAF WRC WCHS WRVA WTIC WGY
CBS—Jack Armstrong, General Mills, Inc.,
sketch: WABC WOKO WNAC WDRG
WCAU WJAS
NBC—Singing Lady; Kellogg Company,
nursery songs and stories WJZ
WBAL WBZ KDKA WHAM WEEI
WJSV—John J. Slaughter's Orchestra
WOR—Power of Speech Basil Raysdale
- 5:45 EDT—p.m.—EST 4:45
NBC—Little Orphan Annie, Wander Co.,
childhood playlet WJZ WBAL KDKA
WHAM WMAL WBZ WRVA
CBS—Garden, Dave, and Biny, songs, J.
L. Prescott Co WABC WOKO WDRG
WCAU WAAB
NBC—Nursery Rhymes; Milton J. Cross
and Lewis Jones, children's program
WEAF WCHS WEEI WTIC WRC
WGY—Billy Rose, tenor
WJSV—Three Flats (CBS)
WNAC—Bob White, the Old Philosopher
WOR—The Lonely Cowboy Tex Fletcher

NIGHT

- 6:00 EDT—p.m.—EST 5:00
NBC—Dorothy Page, songs and Orchestra:
WJZ WBAL WHAM WBZ
NBC—Angelo Ferdinand's Orchestra: WEAF
WLW
CBS—Buck Rogers in the Twenty Fifth
Century, R. B. Davis Co WABC WOKO
WAAB WCAU WJAS WJSV
KDKA—Temperature and Weather
WCHS—News Flashes
WEEI—The Evening Tatler
WGY—Evening Brevities, News Items
WNAC—News Flashes, Weather
WOR—Uncle Don, children's program
WRVA—Rhythmic Parade
- 6:15 EDT—p.m.—EST 5:15
NBC—Angelo Ferdinand's Orchestra: WJZ
WHAM WBAL
CBS—Bobby Benson and Sunny Jim;
Hecker H. Co WABC WAAB WCAU
WDRG WLBZ WOKO
CBS—Skippy, children's sketch; Sterling
Products Inc WJSV
KDKA—Baseball Resume
WBZ—Baseball Resume, Bill Williams,
Goodrich Rubber Co.
WCHS Sports Review
WFI—Mme Frances Akla (NBC)
WGY—Joh Ficke pianist
WNAC—Baseball Scores
WRVA—Cent and Sally
- 6:20 EDT—p.m.—EST 5:20
WCHS—Musical Interlude
WNAC—Gentle's Contest
- 6:25 EDT—p.m.—EST 5:25
WCHS—Hendley Kimball Co
WGY—Short Talks or Advertising
WNAC—Racing Results
WRVA—Sports Reporter
- 6:30 EDT—p.m.—EST 5:30
NBC—Mid Week Hymn Sing, Kathryn
Palmer, soprano, Joyce Almand con-
tralto; Sidney Smith, tenor, Arthur Bill-
ings Hunt baritone and director; Lowell
Patton, organist: WEAF WGY WCHS
WTIC
CBS—Beale Street Boys: WABC WLBZ
WOKO WDRG
NBC—Jury Stamp Club; Proctor and
Gamble Co., Capt Tim Healy WJZ
CBS—Jack Armstrong, General Mills, Inc.;
sketch WJSV
NBC—Twenty Fingers of Harmony: WHAM
WMAL KDKA WBAL
WBZ—Old Farmers' Almanac; Weather;
Sports
WCAU—Harold Knight's Orchestra
WEEI—Baseball Scores
WLW—Jack Armstrong, sketch
WNAC—School Orchestra
WOR—Harry Hersfield, humorist
WRVA—Hi Plane Pilots

(CONTINUED ON NEXT PAGE)

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28x5	00-19	1.05
28x5	00-20	1.05
28x5	25-18	1.15
28x5	25-19	1.15
30x5	25-20	1.15
31x5	25-21	1.15
28x5	60-18	1.15
28x5	60-19	1.15
30x5	00-18	1.15
31x5	00-19	1.15
32x5	00-20	1.25
32x5	00-21	1.25
32x5	50-20	1.35

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(TUESDAY CONTINUED)

6:35 EDT-p.m.—EST 5:35
WEEI—Current Events

6:40 EDT-p.m.—EST 5:40
WCAU—Around the World in Your Armchair
WEEI Musical Turns

6:45 EDT-p.m.—EST 5:45
NBC—Mary Small, songs, Orchestra: WEA
WFI WRC
CBS—Girard Presents; Joe Williams: WABC
NBC—Lowell Thomas; Sun Oil Co.; Today's News WJZ WBZ WBAL KDKA WLW WHAM WMAW WRC
CBS—Mischa Regin's Ensemble: WOKO WDRB WIBZ WAAB WIP
WCAU—Comedy Stars of Hollywood
WCSH—White Cross Nite Club
WEEI—Edison Salute
WGY—Radio Sweethearts, Piano Pals, Jerry Brannon, A. nette McCullough
WOR—Phd Cook, comedian

6:55 EDT-p.m.—EST 5:55
WOR—Eddie Connors guitarist

7:00 EDT-p.m.—EST 6:00
NBC—Baseball Resume, B. F. Goodrich Rubber Co., Ford Bond: WEA
CBS—Morton Downey, tenor: WABC WOKO WDRB WJAS WCAU
NBC—Amos 'n' Andy, Pepsodent Co.; WJZ WBAL WBZ KDKA WLW WRVA WMAW
NBC—Gould and Shefter, piano duo. WCSH WFI WTIC
WEEI—Dr. Mariam Scirball, book reviews
WHAM Sportcast
WNAC—The Merry Go Round
WOR—Ford Frick; B. F. Goodrich Rubber Co.; Sports Resume

7:15 EDT-p.m.—EST 6:15
NBC—Galette presents Gene and Glenn, comedy sketch: WEA WGY WBSH WEEI WRC
CBS—Just Plain Bill; Kolnos Sales Co.; skit: WABC WNAC WCAU WJAS WJSV
NBC—You and Your Government; Reviving Local Government, 'The Voter and Local Government Revival,' Miss Katharine Ludington chairman Finance Committee, National League of Women Voters; Frank R. Kent, Vice Pres, The Baltimore Sun: WJZ WMAW WBAL WBZ
KDKA—Pittsburgh Varieties
WHAM—Musical Program
WLW—Gene Burchell's Orchestra
WOR—Comedy Stars of Hollywood
WRVA—End Bar

7:30 EDT-p.m.—EST 6:30
NBC—The Seers, Tastevast, Inc.; Brad Browne and Al Llewellyn, comedians: WEA WGY WBSH WTIC WRC
CBS—The Serenaders; Gold Dust Corp.; Paul Keast, baritone, Thelma Goodwyn, soprano, Rollo Hudson's Orchestra: WABC WDRB WCAU WOKO WJAS WJSV
WBAL—Norwood Band, Robert V. Lansing, conductor
WEEI—Van Heusen Program
WHAM—Dance Orchestra
WLW—Bob Newhall, Mail Pouch sportsman
WNAC—Song Album with Virginia Warren, soprano
WOR—Footlight Echoes; Jack Arthur, baritone; Verna Osborne, soprano; Alice Remsen, Dave Crosswell; Lewis Reid, announcer
WRVA—News Flashes

7:45 EDT-p.m.—EST 6:45
NBC—Grace Hayes, musical comedy star, in songs; Orchestra: WJZ
CBS—Boake Carter, news; Philco Radio and Television Corp.: WABC WNAC WJAS WCAU WJSV
NBC—The Goldbergs; Pepsodent Co.; sketch with Gertrude Berg and James Waters: WEA WFI WEEI WBSH WGY WRC
KDKA—Jane Froman, Don Ross, Soloist; Lennie Hayton's Orchestra
WBZ—Dunbar Quartet
WHAM—Fire King Varieties
WLW—Melody Masters
WRVA—Book Review

8:00 EDT-p.m.—EST 7:00
CBS—The Troopers: WABC WNAC WDRB WJAS WIP WOKO
NBC—Leo Reisman's Orchestra; Phil Duey, baritone; Philip Morris and Company: WEA WEEI WBSH WFI WGY WRC WTIC
NBC—Crime Club; Harold S. Ritchie and Co., "Ghost Upon the Floor," an original Spencer Dean mystery drama; Edward Reese and John MacBryde: WJZ WBAL WMAW WBZ KDKA WLW
WCAU—Van Heusen Program
WHAM—On Wings of Song
WOR—"Stageshow Revue"

8:15 EDT-p.m.—EST 7:15
WHAM—Behind the Headlines, Dr. Meyer Jacob Stein
WRVA—Minstrels

8:30 EDT-p.m.—EST 7:30
NBC—Guest Orchestra; Lady Esther Co.: WEA WEEI WBSH WFI WGY WRC WTIC
CBS—"Accordiana," Sterling Products, Inc.; Abe Lyman's Orchestra; Vivienne Segal, soprano; Oliver Smith, tenor: WABC WOKO WDRB WCAU WJSV WNAC
NBC—Hudson Program; Hudson Motor Car Co.: WJZ WBAL WBZ KDKA WHAM WMAW WLW
WOR—Borrah Minevitch and His Harmonica Rascals
WRVA—Evelyn Harrison

8:45 EDT-p.m.—EST 7:45
WRVA—Newspaper Adventures

9:00 EDT-p.m.—EST 8:00
CBS—Elizabeth Arden Presents Fray and Braggiotti, piano team, Murray H. B. Paul, Freddie Martin's Orchestra: WABC WNAC WJAS WDRB WCAU WJSV
NBC—Ben Bernie's Blue Ribbon Program with All the Lads, Premier Pabst Sales Co.: WEA WFI WEEI WBSH WRC WLW WRVA WBSH WTIC
NBC—Musical Memories; Household Finance Corp.; Edgar A. Guest, poet; Alice Mock, soprano; Charles Sears, tenor; vocal trio; Josef Koestner's Orchestra: WJZ WBZ WBAL WHAM KDKA
WOR—Norman Brokenshire's Orchestra

9:15 EDT-p.m.—EST 8:15
CBS—Maury Paul, Freddie Martin's Orchestra: WLBZ

9:30 EDT-p.m.—EST 8:30
NBC—The Promenade, Palmer House; Gale Page, contralto; Betty Browne, comedienne; Ray Perkins, master of ceremonies; Orchestra, direct on Harold Stokes: WEA WGY WEEI WBSH WRC WFI WTIC
CBS—STUDEBAKER CHAMPIONS: Richard Huber's Orchestra; Joey Nash, vocalist: WABC WOKO WDRB WJAS WCAU WJSV WNAC
NBC—Eddie Durbin's Orchestra; Edward Davies, baritone, Pepsodent Co.: WJZ WBZ WBAL WHAM KDKA WMAW
WOR—Pauline Alpert, the Whirlwind pianist
WRVA—Dixie Spiritual Singers

9:45 EDT-p.m.—EST 8:45
WOR—Mountain Moments, Pete Canova and Dwight Butcher; Hillbilly songs; Dialogue, guitar

10:00 EDT-p.m.—EST 9:00
NBC—Beauty Box Theater; Colgate Palmolive Peet Co.; Gladys Swarthout, mezzo-soprano; Frank McIntyre; Peggy Allenby; Charlotte Walker; Florence Malone; Joseph Granby; John Barclay; Rosaline Green; Adele Ronson; Alan Devitt; Alfred Shirley and the Russian Choir of Twenty Voices: WEA WEEI WRC WGY WBSH WRVA WLW WFI
CBS—"Conflict," by T. S. Stribling: WABC WOKO WDRB WCAU WJAS WJSV WNAC WLBZ
NBC—American Premiere Russian Ballet; "Red Poppy," Part II, NBC Symphony performance from Ghere's manuscript; Frank Black, conducting: WJZ WHAM WMAW WBZ
WOR—Eddy Brown, violinist; orchestra

10:15 EDT-p.m.—EST 9:15
CBS—Evan Evans, Do Re Mi Trio; Orchestra: WABC
WOR—Harlan Eugene Read, news

10:30 EDT-p.m.—EST 9:30
CBS—Melodie Strings: WABC WDRB WJAS WLBZ WOKO WAAB WCAU
KDKA—Romance of Dan and Sylvia
WHAM—Manhattan Merry Go Round
WNAC—"Yankee Yarns," Alton Hall Blackington
WOR—Red and Black Revue; Dave Vine, comedian; Merle Johnston's Orchestra

10:45 EDT-p.m.—EST 9:45
KDKA—Ethel Harris, soloist
WNAC—Jack Ingersoll's Smart Page

10:50 EDT-p.m.—EST 9:50
WNAC—The Musical Rhythmer

10:55 EDT-p.m.—EST 9:55
WNAC—Baseball Scores

11:00 EDT-p.m.—EST 10:00
CBS—Charles Carlie, tenor: WABC WIP
NBC—Amos 'n' Andy, WHAM
NBC—Ensl Coleman's Orchestra: WEA WBSH WTIC WFI WRC
NBC—Jack Berger's Orchestra: WJZ WBAL WMAW
KDKA—Weather and Temperature
WCAU—Boake Carter, talk
WEEI—Weather, Road and Fishing Forecasts
WGY—Dance Orchestra
WJSV—Harlem Serenade (CBS)

Wednesday, June 13

MORNING

See Monday for Listings Before 9 a.m.

9:00 EDT-a.m.—EST 8:00

NBC—Sam Herrin xylophone; Frank Banta, piano. WEA WFI WRC WRVA
CBS—Deane Moore tenor: WABC WOKO WDRB WJAS WLBZ WCAU WNAC
NBC—The Mystery Chef, food talk, R. B. Davis Company. WJZ WBAL KDKA WBZ WMAW
WCSH—The Morning Shopper
WEEI—Clothes Institute
WGY—Scissors and Paste
WHAM—Musical Program

9:15 EDT-a.m.—EST 8:15
NBC—Landt Trio and White, songs and comedy. WEA WGY WBSH WFI WRC WEEI
CBS—Madison Ensemble: WABC WJAS WIP WOKO WDRB
NBC—Breakfast Club, dance band; Jack Owens, tenor; Morin Sisters: WJZ WBAL KDKA WRVA WHAM WMAW
WBZ—Shopping News; Virginia Reade
WCAU—Words and Music

WLW—Cotton Queen Minstrels, Hink and Dink

WNAC—News Service

WOR—Moonbeams', direction of George Sharkley

WRVA—Concert Orchestra

11:05 EDT-p.m.—EST 10:05

WBZ—Bradford Organ; James J. O'Hara

WEEI—Baseball Scores

11:10 EDT-p.m.—EST 10:10

WEEI—Current Events

11:15 EDT-p.m.—EST 10:15

NBC—End Coleman's Orchestra: WGY WRC

CBS—News: WABC WJSV WIP WDRB WJAS

NBC—The Poet Prince; Anthony Frome, tenor; WJZ WBAL WMAW KDKA WBZ

WCAU—Enzo A. and Marion Brooks

WEEI—News

WHAM—News

11:20 EDT-p.m.—EST 10:20

CBS—Glen Gray's Orchestra: WABC WJAS WJSV WDRB WLBZ WIP WNAC

WBZ—Joe Rimes' Orchestra

WEEI—Ensl Coleman's Orchestra (NBC)

11:25 EDT-p.m.—EST 10:25

WHAM—Dance Music

11:30 EDT-p.m.—EST 10:30

KDKA—News, Dick Fidler's Orchestra

WABC—Glen Gray's Orchestra, (11:45 P.M. EDT) Ben Pollack's Orchestra; (12 Mid EDT) Harry Sosnik's Orchestra; (12:30 A.M. EDT) Frank Dailey's Orchestra; (1 A.M. EDT) Sam Robbin's Orchestra

WBZ—News; (11:35 P.M. EDT) Alfredo Brito's Orchestra; (12 Mid EDT) Buddy Rogers' Orchestra; (12:30 A.M. EDT) Pete Smythe's Orchestra; (1 A.M. EDT) Program Calendar

WCAU—Charles Barnet's Orchestra; (11:45 P.M. EDT) Ben Pollack's Orchestra; (12 Mid EDT) Ozzie Nelson's Orchestra; (12:30 A.M. EDT) Frank Dailey's Orchestra

WCSH—News; (11:35 P.M. EDT) National Radio Forum

WEAF—National Radio Forum; (12 Mid EDT) News; (12:05 A.M. EDT) Charlie Davis' Orchestra; (12:30 A.M. EDT) Roger Wolfe Kahn's Orchestra

WEEI—National Radio Forum; Musical Turns, (12:05 A.M. EDT) Rudy Vallee's Orchestra; (12:30 A.M. EDT) Jack Denney's Orchestra

WGY—National Radio Forum; (12 Mid EDT) News; (12:05 A.M. EDT) Rudy Vallee's Orchestra; (12:30 A.M. EDT) Jack Denney's Orchestra

WHAM—Dance Orchestra; (11:35 P.M. EDT) Alfredo Brito's Orchestra; (12 Mid EDT) Dance Orchestra; (12 Mid EDT) Buddy Rogers' Orchestra

WJZ—News; (11:35 P.M. EDT); Alfredo Brito's Orchestra; (12 Mid EDT) Buddy Rogers' Orchestra; (12:30 A.M. EDT) Pete Smythe's Orchestra

WLW—Dance Orchestra, (11:45 P.M. EDT) Crosby Choir; (12 Mid EDT) News Flashes; (12:05 A.M. EDT) Rudy Vallee's Orchestra; (12:30 A.M. EDT) Jack Denney's Orchestra; (1 A.M. EDT) Benny Meroff's Orchestra; (1:30 A.M. EDT) Moon River, organ and poems, (2 A.M. EDT) Mel Snyder's Orchestra, (2:30 A.M. EDT) Dance Orchestra

WNAC—Charles Barnet's Orchestra; (11:45 P.M. EDT) Ben Pollack's Orchestra; (12 Mid EDT) Ozzie Nelson's Orchestra; (12:30 A.M. EDT) Frank Dailey's Orchestra

WOKO—Glen Gray's Orchestra; (12 Mid EDT) Harry Sosnik's Orchestra

WOR—Fred Berrens' Orchestra; (12 Mid EDT) Ozzie Nelson's Orchestra

WRVA—Radio Forum; (12 Mid EDT) Old Timers Jollification, (12:30 A.M. EDT) Pete Smythe's Orchestra

WNAC Party Lady, talk
WOR—Dr. Shirley Wynne, "The Story of Milk"**9:20 EDT-a.m.—EST 8:20**

CBS—Madison Ensemble: WNAC WLBZ

9:30 EDT-a.m.—EST 8:30

CBS—Metropolitan Parade: WABC WDRB WNAC WCAU WJAS

NBC—Morning Glories, Hillbilly songs: WEA WBSH WRC WRVA WGY WTIC

KDKA—Style and Shopping Service

WEEI—Good Morning Melodies

WOR—Sherman Keene's Orchestra

9:45 EDT-a.m.—EST 8:45

NBC—Sout ernaires male quartet: WEA WRC WRVA WTIC WBSH WAAB WFI

KDKA—News, Minute Manners

WBAL—Shopping with Nancy Turner

WBZ—Adrian O'Brien, tenor

WEEI—News (NBC)

WGY—Mid Morning Devotions

WNAC—Voice of the Organ

WOKO—Metropolitan Parade (CBS)

WOR—Shopping with Jean Abbey

9:50 EDT-a.m.—EST 8:50

WEEI—Front Page News

9:55 EDT-a.m.—EST 8:55

NBC—News WJZ WMAW

10:00 EDT-a.m.—EST 9:00

NBC—Breen and de Rose vocal and instrumental duo: WEA WFI WTIC

WEEI—WBSH WGY

CBS—In the Luxembourg Gardens: WABC WJAS WDRB WAAB WLBZ WCAU

NBC—Harvest of Song, Songfellows Quartet

Earl Lawrence, accompanist, Irma Glen organist: WJZ WBAL KDKA WMAW

WBZ WRVA

WHAM—Tower Program

WNAC—Buddy Clark

WOR—Pure Food Hour; Minnesota Valley Canning Co.

10:15 EDT-a.m.—EST 9:15

NBC—Clara, Lu 'n' Em, Louise Starky, Isabelle Carothers and Helen King, gossip: WEA WEEI WBSH WFI WRC WGY

WRVA

CBS—Bill and Ginger, songs; C. F. Mueller Co.: WABC WOKO WNAC WCAU WJAS WJSV

NBC—Young Artists Trio, instrumental group direction Sylvia Altman: WJZ WHAM

KDKA—Sammy Fuller

WBAL—Goin' Home

WBZ—Minute Manners

10:20 EDT-a.m.—EST 9:20

WBZ—Duke Dewey's Hickory Nuts

10:30 EDT-a.m.—EST 9:30

NBC—News: WEA WBSH WFI WRC

CBS—News: WABC WCAU WDRB WJAS

NBC—Today's Children; Pillsbury Mills Co.; dramatic sketch with Ina Phillips, Bess Johnson and Walter Wicker: WJZ WBAL WMAW KDKA WBZ WHAM WRVA

WEEI—Organist

WGY—Market Basket

WJSV—Woman's Hour

WNAC—Song Album; Mable Pearson, contralto

10:35 EDT-a.m.—EST 9:35

CBS—Gypsy Music Makers, instrumental ensemble: WABC WAAB WCAU WDRB

WLBZ WJAS

NBC—Three Scamps, trio: WEA WFI WBSH WRC

10:45 EDT-a.m.—EST 9:45

NBC—Betty Crocker; General Mills, Inc.; cooking talk: WEA WEEI WFI WGY WBSH WRC WRVA

NBC—Jack and Loretta Clemens; Wilbert Products Co.; songs and patter: WJZ

KDKA—Morning Melodies

WBAL—News

WBZ—News

WHAM—Musical Program

WMAW—News Service (NBC)

WNAC—Re Don Question Period

10:50 EDT-a.m.—EST 9:50

NBC—Radio Kitchen: WBAL WHAM WMAW

WBZ—Famous Sayings

10:55 EDT-p.m.—EST 9:55

WBZ—Old Farmer's Almanac

11:00 EDT-a.m.—EST 10:00

NBC—Juan Reyes, pianist: WEA WBSH WFI WRC WTIC WRVA

CBS—Cooking Close-ups; Pillsbury Mills, Inc.; Mary Ellis Ames, home economist: WABC WOKO WNAC WCAU WJAS WDRB WJSV

NBC—The Wife Saver; Fels and Co.; Irving Miller, pianist, and Allen Prescott: WJZ

KDKA—Uncle Tom and Betty; Fels and Co.

WBAL—Shopping Service

WBZ—The Honeymooners; Gracie and Eddie Albert, songs and patter

WEEI—Edison Program

WGY—Summer Breezes

WHAM—Tom Grierson, organist

WMAW—The Honeymooners (NBC)

WOR—Joseph Bier, baritone, Orchestra

11:05 EDT-a.m.—EST 10:05

WGY—Soloist

RICHARD HIMBER
AND HIS

STUDEBAKER
with Joey Nash
CHAMPIONS

TUESDAY NIGHT

9:30 EASTERN
P. M. DAYLIGHT TIME

WOKO • WNAC • WABC
WCAU • WDRB • WCAU
WJAS • WJSV • WEAN

and the Columbia Network

HIGH SPOT SELECTIONS FOR WEDNESDAY

(Time Given Is Eastern Daylight)

- 4:30 p.m.—A talk by Dr. Harry S. Bernton of Georgetown University on "The Hygiene of Hay Fever": CBS WABC network.
 8:00 p.m.—Jack Pearl, the Baron, Cliff Hall; Van Steeden's orchestra: NBC-WEAF network.
 8:15 p.m.—Easy Aces, comedy sketch: CBS-WABC network.
 8:30 p.m.—Everett Marshall, baritone; Victor Arden's orchestra: CBS-WABC network.
 8:45 p.m.—Babe Ruth's Baseball Comments: NBC-WJZ network.
 9:00 p.m.—Fred Allen's Revue, Lennie Hayton's orchestra: NBC-WEAF network.
 9:00 p.m.—Nino Martini, Metropolitan tenor; Kostelanetz' orchestra, chorus: CBS WABC.
 9:30 p.m.—Love Story; Edmund Lowe and Mary Brian in "Navy Born": NBC WJZ net.
 9:30 p.m.—Burns and Allen, comics, Guy Lombardo's orchestra: CBS-WABC network.
 10:00 p.m.—Broadcast to Byrd Antarctic Expedition: CBS-WABC network.
 10:00 p.m.—Ed Sullivan columnist; Frances Langford; Lopez' orchestra: NBC-WJZ network.
 10:30 p.m.—Harry Richman, John B. Kennedy; Jack Denny's orchestra: NBC-WJZ network.

(WEDNESDAY CONTINUED)

- 11:15 EDT—A.M.—EST 10:15
 NBC—Sweetheart Melodies, Manhattan Soap Co.; The DeMarco Sisters, trio; Jack Arthur, baritone; Ruth Jordan, talk; Orchestra WEAF WGY WJZ WRC WEEI WLIT
 CBS—Will Osborne's Orchestra, Pedro de Cordoba, philosopher, Corn Products, Inc. WABC WNAC WCAU WDRS WJAS WLBZ WOKO
 NBC—Originalities; Jack Owens, tenor; Instrumentalist WJZ WHAM KDKA WMAL WBAL WRVA
 WBZ—Little Known Fish, B. H. Cooley
 WJTV—Woman's Hour
 WOR—Lia di Fiori pianist
 11:30 EDT—A.M.—EST 10:30
 NBC—Betty Moore, Benjamin Moore and Co., interior decorating; Lew White, organist WEAF WLIT WGY WEEI WRC
 CBS—Tony Wons, S. C. Johnson and Sons; WABC WOKO WNAC WDRS WCAU WJAS WLBZ
 NBC—U.S. Army Band direction Capt. Wm. J. Stannard WJZ KDKA WBAL WRVA WMAL WBZ
 WJTV—Musical Program
 WHAM—Mrs. Thrifty Buyer
 WOR—"Strikingly Strange," Rod Arkell, Highlights of the News
 11:45 EDT—A.M.—EST 10:45
 NBC—Fields and Hall, songs and comedy; WEAF WTIC WEEI WJZ WGY WRC
 CBS—Jule Ellison, Borden Co. Music Reviews WABC WJAS WJTV WOKO WCAU WDRS WNAC
 WHAM—U.S. Army Band Concert (NBC)
 WOR—Ensemble

AFTERNOON

- 12:00 Noon EDT—EST a.m. 11:00
 NBC—Maple City Four; Crazy Water Co.; quartet WEAF WEEI WGY WJZ WLIT WRC
 CBS—The Voice of Experience; Wasey Products, Inc. WABC WNAC WDRS WCAU WJAS WJTV
 NBC—Eva Taylor, crooner; WJZ WMAL WBAL
 KDKA—Mid day Songs
 WBZ—The Monitor Views the News; Ernest Beaufort
 WOR—Harold Cummings, baritone
 WRVA—Art Brown Organist
 12:15 p.m. EDT—EST a.m. 11:15
 NBC—Steavena and Moya Spanish guitarists WEAF WRC WEEI WTIC
 CBS—Betty Barthell songs; Melodeers Quartet WABC WLBZ WAAB
 NBC—Wenell Hall, songs. WJZ WMAL WBAL WHAM
 KDKA—Honey Boy and Sassafras
 WBZ—Weather, Market Reports
 WCAU—Jan Savitt's Orchestra
 WJTV—News
 WGY—Martha and Hal
 WJTV—Woman's Hour
 WNAC—News
 WOR—Bright Ideas in Home Making with Christine Ray
 12:20 p.m. EDT—EST a.m. 11:20
 WBZ—Old Farmer's Almanac
 WJTV—Farm Flashes
 WDRS—Betty Barthell (CBS)
 WOR—Musical Program
 12:25 p.m. EDT—EST a.m. 11:25
 WBZ—Governor Elv's Committee on Street and Highway Safety, talk
 WOR—"Minute Manners," Mrs. J. S. Reilly
 12:30 p.m. EDT—EST a.m. 11:30
 NBC—Vic and Sade, comedy sketch, Art Van Harvey, Bernadine Flynn and Billy Idolson WJZ WRVA WHAM WBAL WMAL WBZ KDKA
 CBS—Smilin' Ed McConnell; Acme White Lead and Color Works; songs WABC WDRS WCAU WOKO
 NBC—On Wings of Song, Alma Milstead, soprano, String Trio WEAF WGY WRC WJTV—Stocks, Weather Reports
 WFEI—Stock Exchange Quotations by Paine Webber and Co.
 WJTV—Red Cross Speaker
 WNAC—The Shopper's Exchange
 12:35 p.m. EDT—EST a.m. 11:35
 WJTV—Church Federation Mid Week Service
 WEEI—Boston Farmers Produce Market Report
 12:45 p.m. EDT—EST a.m. 11:45
 NBC—The Merry Maes; Cheri McKay contralto; male trio, orchestra WJZ WRVA WHAM WBAL WBZ
 CBS—Mischa Ragninsky's Ensemble WABC WOKO WLBZ WCAU WAAB WJAS
 KDKA—Dick Fidler's Orchestra
 WEEI—A Bit of This and a Bit of That with Caroline Cabot
 WGY—The Vagabonds, Herald, Dean and Curt
 WJTV—Washington Post Presents
 12:55 p.m. EDT—EST a.m. 11:55
 WHAM—Radio Grams
 1:00 p.m. EDT—EST Noon 12:00
 NBC—Words and Music, Ruth Lyon, soprano, Edward Davies, baritone; Harvey Hays, narrator; string ensemble WJZ WRVA WBAL WBZ
 NBC—Market and Weather Reports WEAF
 NBC—Emerson Gills Orchestra: WJZ WGY WFI WTIC
 KDKA—Business News and Markets
 WBZ—New England Agriculture, E. J. Rowell
 WHAM—Tower Trio
 WIP—Radio Guide Program with Lee Lawrence; Len Baylison, pianist and Fred Veith, guitarist
 WJTV—Mischa Ragninsky's Ensemble (CBS)
 WOR—Dr. H. I. Strandhagen Health Talk
 WEEI—Friendly Kitchen Observer
 1:15 EDT—P.M.—EST 12:15
 NBC—Emerson Gills Orchestra: WEAF WRC WEEI
 CBS—Artist Recital, Crane Calder, bass; WABC WOKO WNAC WJTV WCAU WJAS WDRS
 NBC—The Honorable Archie, comedy sketch: WJZ WBAL WMAL WRVA
 KDKA—Siesta
 WOR—John Stein's Orchestra
 1:25 EDT—P.M.—EST 12:25
 WBZ—Perfection Store
 WHAM—Agricultural Forum
 1:30 EDT—P.M.—EST 12:30
 NBC—National Farm and Home Hour, Guest Speakers, Harvey Hays, reading, Walter Blaufuss' Orchestra WJZ WBAL WRVA WHAM KDKA WMAL WBZ
 CBS—Harold Knight's Orchestra WABC WNAC WJAS WOKO WCAU WJTV
 NBC—Maurice Lee's Concert Ensemble; WEAF WTIC WJZ
 WEEI—New England Kitchen of the Air, Marjorie Mills
 WGY—Farm Program
 WOR—Rosalind Genet, Book Review
 1:45 EDT—P.M.—EST 12:45
 WDRS—Harold Knight's Orchestra (CBS)
 WOR—String Trio, concert music
 WRC—Maurice Lee's Concert Ensemble (NBC)
 2:00 EDT—P.M.—EST 1:00
 CBS—Concert Miniatures WABC WOKO WDRS WLBZ WCAU WAAB
 NBC—Two Seats in the Balcony, variety musicale WEAF WGY WRC WJZ WEEI WTIC
 WJTV—Gene Stewart, organist
 WOR—Dr. Arthur Frank Payne, "The Psychologist Says"
 2:15 EDT—P.M.—EST 1:15
 CBS—Romance of Helen Trent; Affiliated Products, Inc. WABC WCAU
 WJTV—Afternoon Rhythms
 WOR—The Virginians, male quartet
 2:30 EDT—P.M.—EST 1:30
 CBS—Ann Leaf at the Organ WABC WDRS WJAS WJTV WIP WLBZ WOKO WAAB
 NBC—Smack Out, comedy duo with Marion and Jim Jordan. WJZ WMAL
 KDKA—Home Forum, Good Luck Dessert Co.
 WBZ—Norma Sisson, mezzo soprano
 WCAU—Women's Club of the Air
 WHAM—Rochester School of the Air, Science
 WOR—Martha Deane, fashions, food, beauty, child training
 WRVA—Market Reports
 WLIT—Two Seats in the Balcony (NBC)
 2:45 EDT—P.M.—EST 1:45
 NBC—Colette Carlay, songs: WJZ WMAL WBZ WBAL

NBC—Ma Perkins; Proctor and Gamble Co.; dramatic sketch, Virginia Payne, Margery Hannon, Karl Hubel, Willard Farium and Charles Eggleston: WEAF WRC WGY WEEI WLIT
 KDKA—Home Forum
 WJTV—Musical Program
 WRVA—Sunshine Program
 3:00 EDT—P.M.—EST 2:00
 NBC—Joe White, tenor, Instrumental Trio WJZ WMAL WHAM WBAL KDKA
 CBS—La Forge Beumen Musicale WABC WOKO WIP WAAB WJAS WJTV
 NBC—Marion McAfee, soprano, Love Cycle in Song WEAF WRC WJZ WFI WTIC
 WBZ—Musical Program
 WHAM—Three O'clock in the Afternoon
 WFEI—Del Castillo, organist
 WGY—Albany on Parade
 WOR—Show Boat Boys, harmony team

3:15 EDT—P.M.—EST 2:15
 NBC—Happy Days in Dixie; Bradley Kincaid vocalist, Sundodgers Orchestra; Dixie Dale, the Jones Boys Quartet: WJZ KDKA WBAL WMAL WBZ
 NBC—The Wise Man dramatic program WEAF WJZ WGY WRC WFI WTIC
 WCAU—Women's Club of the Air
 WHAM—Rochester School of the Air, Social Study
 WNAC—Baseball, Red Sox vs Detroit; Fred Hoey announcing
 WOR—Ross McLean, baritone; Hal Beckett, organist

3:30 EDT—P.M.—EST 2:30
 CBS—Modernistic Melodies; Jan Savitt's Orchestra WABC WOKO WIP WAAB WCAU WJAS WJTV
 NBC—Woman's Radio Revue; Orchestra, direction Josef Littau, Claudine Mac Donald WEAF WGY WEEI WFI WJZ WRC WRVA WTIC
 WBZ—Home Forum Cooking School; "The Secret of Menage," Mildred W. Carlson
 WHAM—Happy Days in Dixie (NBC)
 WOR—Afternoon Musicale

3:45 EDT—P.M.—EST 2:45
 NBC—Visit to Foreign Villages at Century of Progress WJZ WMAL WHAM
 CBS—Columbia Salon Orchestra WABC WOKO WAAB WJAS WJTV WIP WCAU
 KDKA—Human Values
 WBAL—Viola Hewitt, soprano

4:00 EDT—P.M.—EST 3:00
 NBC—Pop Concert direction Christiaan Kriens WEAF WTIC WGY WJZ WRC WRVA
 CBS—Manhattan Moods WABC WOKO WJAS WIP WJTV

NBC—Betty and Bob, General Mills Co., dramatic sketch WJZ WBAL KDKA WBZ WHAM WMAL
 WCAU—The Pickard Family
 WEEI—Stock Exchange Quotations

4:15 EDT—P.M.—EST 3:15
 NBC—Jackie Heller, tenor: WJZ WBAL WHAM WBZ WMAL
 NBC—Pop Concert WEEI
 KDKA—Karen Hlados

4:30 EDT—P.M.—EST 3:30
 NBC—"America's Departing Citizens," Harold Field, Ex Director of National League for American Citizenship. WJZ
 CBS—Science Service, Dr. Harry S. Bernton, Professor of Hygiene and Preventive Medicine Georgetown University. "Hygiene of Hay Fever" WABC WOKO WJTV WJAS

NBC—Art Tatum, Negro pianist WEAF WRC WEEI WRVA WTIC WJZ
 KDKA—Market Reports
 WBAL—Talk of the Times
 WBZ—"Animals in the News," Dr. Wesley A. Young

WCAU—Stock Reports
 WGY—The Vagabonds, Herald, Dean and Curt
 WHAM—Otto Thurn's Baravian Peasant Band
 WOR—La Fortuna Marimba Orchestra

4:35 EDT—P.M.—EST 3:35
 WCAU—Ask Mr. Shoffner

4:45 EDT—P.M.—EST 3:45
 NBC—The Lady Next Door, children program WEAF WJZ WEEI WRC WLIT
 CBS—The Instrumentalists: WABC WOKO WJTV WJAS

NBC—Orlando's Cosmopolitans: WJZ WBZ WBAL WBAL KDKA WRVA
 WCAU—Perfection Dramas
 WGY—Stock Reports
 WOR—Frances Ingram, beauty talk; The Milkweed Co.

4:50 EDT—P.M.—EST 3:50
 WCAU—Novelists; Bob Grady

(CONTINUED ON NEXT PAGE)

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(WEDNESDAY CONTINUED)**6:00 EDT-p.m.—EST 4:00**

NBC—Palmer Clark Concert Orchestra; WJZ WBAL WMAL KDKA WHAM WRVA
 CBS—Jack Brooks tenor, Eddie Copeland's Orchestra; WJAS WJSV WIP WOKO
 NBC—Editorial in the News; Dr. William D. Broadwell; WFAE WFEE WRC WCHL WTH
 CBS—On the Air Tonight; WABC
 WBZ—Agricultural Markets, E. J. Howell
 WCAL—Four Trappers
 WGY—Ladies Sisters

6:05 EDT-p.m.—EST 4:05

CBS—Jack Brooks tenor, Eddie Copeland's Orchestra; WABC

6:10 EDT-p.m.—EST 4:10

KDKA—Stacy, M. tenor

6:15 EDT-p.m.—EST 4:15

CBS—Skippy, Sterling Products, children's sketch; WABC WAAB WDRC WCAU WJAS

NBC—T. J. Black's Orchestra; WFAE WGY

WCHL WLIT WRC WTIC

KDKA—Kiddies Club

WBZ—The Monitor Views the News; Henry

Lester Williams

WFEE—Sybil Jane Morse, Pianist

WHAM—News Comments by Al Sidel; Po-

lice News

WJAS—Serenade

WOR—Astronomers Association

6:25 EDT-p.m.—EST 4:25

WGY—Green Mountains Travelogues, Waldo

Pender

6:30 EDT-p.m.—EST 4:30

NBC—Frank Merriwell's Adventures, West-

ern Co. skit; WFAE WTIC WLIT WGY

WFEE WJAS WRC

CBS—Jack Armstrong All American Boy;

WABC WOKO WCAU WJAS WNAC

WDRC

NBC—Singing Lady, Kellogg Co., nursery

rhymes and songs and stories; WJZ WBZ

WBAL KDKA WHAM

WJAS—Joanny Slaughter's Orchestra

WOR—Robert Reud, "Town Talk"

WRVA—Heath's Stripes

6:45 EDT-p.m.—EST 4:45

NBC—Your Doctor Dr. Walter Bering,

M.D. of Des Moines, Iowa, President

American Medical Association; WFAE

WFEE WCHL WRC

CBS—Gordon, Dave and Bunny, J. L. Pres-

cott Co., songs; WABC WAAB WDRC

WJAS WOKO WCAU

NBC—Little Orphan Annie; Wander Co.,

childhood playlet with Shirley Bell Allan

Daruck; WJZ KDKA WHAM WMAL WBZ

WBAL WRVA

WNAC—Bob White's Scrap Book

WOR—Sylvia Clyde, soprano, Orchestra

NIGHT**6:00 EDT-p.m.—EST 5:00**

NBC—Horatio Zito's Orchestra; WFAE

WRVA WLW

CBS—Buck Rogers in the Twenty-Fifth

Century; B. B. Davis Co.; WABC WOKO

WAAB WCAU WJAS WJSV

NBC—Don Bigelow's Orchestra; WJZ WMAL

WBZ

KDKA—Temperature and Weather

WCHL—News Flashes

WFEE—The Evening Tattler

WGY—Evening Brevities, News Items

WHAM—Adventures of Frank Merriwell;

Western Co.

WNAC—News Flashes, Weather

WOR—Uncle Don, children's program

6:05 EDT-p.m.—EST 5:05

WBAL—D. Bigelow's Orchestra (NBC)

6:15 EDT-p.m.—EST 5:15

NBC—Salty Sam, children's sketch; WJZ

WBAL

CBS—Skippy, Sterling Products Co.; chil-

dren's sketch; WJZ

CBS—Bobo Benson and Sunny Jim; Hee-

ker HO Co.; WABC WAAB WDRC

WCAU WJAS WOKO

KDKA—Baseball Resume; B. F. Goodrich

Rubber Co.

WBZ—Baseball Postgame; B. F. Goodrich

Rubber Co., B. Williams

WCHL—Auntie Goodman's Sports Review

WFEE—Horatio Zito's Orchestra (NBC)

WGY—Life and Fable, comedy

WHAM—Y. M. C. A. Program

WNAC—Baseball Scores

WRVA—Com and Sally

6:25 EDT-p.m.—EST 5:25

WCHL—Maine Program

WRVA—Sports Reporter

6:30 EDT-p.m.—EST 5:30

NBC—Three Sisters harmony trio; WJZ

WBAL WHAM WRVA

CBS—Vera Van, songs; WABC WDRC

WOKO WJAS WJAS

NBC—Yasha Dayoff Lassie; WFAE

NBC—Frank Merriwell's Adventures; The

Western Co., sketch; WJZ

E. T.—Jack Armstrong All American Boy;

General Mills, Inc. WLW

KDKA—Comedy Stars of Hollywood

WBZ—Old Farmer's Almanac, Temperature

WCAU—Personal Program

WFEE—Baseball Scores

WGY—Ma Fraser's Boarding House

WJAS—Jack Armstrong, All American Boy

(CBS)

WNAC—The Merry Go Round

WOR—Harold Stern's Orchestra

6:35 EDT-p.m.—EST 5:35

WCAU—Warren Thomas

WFEE—Current Events

6:40 EDT-p.m.—EST 5:40

WCAU—Novena Program

WFEE—Walsin's Wandering Minstrel

6:45 EDT-p.m.—EST 5:45

CBS—Vera Van, songs; WABC WDRC

WAAB WCAU

NBC—Martha Mears, contralto; WFAE

WFEE WGY WTIC WCHL

NBC—Lowell Thomas, Sun Oil Co.; today's

news; WJZ WBZ KDKA WLW WBAL

WHAM WMAL

WFEE—Voca Chorus

WJAS—Ice Carnival of the Air

WRVA—Rhythm Parade

7:00 EDT-p.m.—EST 6:00

NBC—Baseball Resume, B. F. Goodrich

Rubber Co. Ford Bond; WFAE

CBS—Household Movie Box; Household

Finance Co. WABC

NBC—Martha Mears, contralto; Orchestra;

WLIT

CBS—Misha Razumsky's Orchestra; WOKO

NBC—Amos 'n' Andy, Pepsodent Company;

sketch; WJZ WBAL WBZ KDKA WLW

WRVA WMAL

WCHL—Markson's Program

WFEE—Comedy Stars of Hollywood

WGY—Through the Looking Glass, Frances

Ingram, The Milwaukee Cream Co.

WHAM—Kendall Sportcast

WJAS—Evening Rhythms

WOR—Ford Frick sports; The Mennen Co.

7:10 EDT-p.m.—EST 6:10

WCAU—Around the World in Your Arm-

chair

7:15 EDT-p.m.—EST 6:15

NBC—Gillette presents Gene and Glenn,

comedy sketch; WFAE WGY WCHL

WFEE WRC

CBS—Just Plain Bad, The Kuhn's Sales

Co., skit; WABC WNAC WCAU WJAS

WJSV

NBC—Literary Digest, Roosevelt Poll and

sports highlights for week with Graham

McNamee; WJZ WHAM KDKA WBAL

WMAL WBZ

WLW—Jim Emerson, songs, Orchestra

WOR—Dance Music

WRVA—F. B. R.

7:30 EDT-p.m.—EST 6:30

NBC—Lila B. Buchanan, soprano; WFAE

WTIC WLIT WRC

NBC—Treasure of Hollywood, "Jewels of

Fortune"; Welch Grape Juice Co.

WJZ WMAL WBZ WBAL WHAM KDKA

CBS—Music on the Air, The Water Oil

Sales Co., Joe's Kipper; WABC WOKO

WNAC WDRC WJAS WJSV WCAU

WJZ

WFEE—After Dinner Revue

WIP—Charlie Gurney's Orchestra (CBS)

WLW—Bob Newhall, "Man Pouch Sports-

man"

WOR—Cal Tenney's Shindig, Tex Fletcher,

cowboy songs

WRVA—History of Old Virginia

7:45 EDT-p.m.—EST 6:45

NBC—The Gophers, Pepsodent Company;

sketch with Gertrude Berg and James

Waters; WFAE WFEE WCHL WLIT WGY

WRC

CBS—Boake Carter news, Pilco Radio

and Television Corp. WABC WNAC

WCAU WJAS WJSV WBZ

NBC—Max Baer, in "Taxi"; B. F. Good-

rich Rubber Co.; sketch; WJZ WBZ

WBAL KDKA WMAL WHAM WRVA

WLW—Melody Masters

WOR—Joseph Mendelssohn, baritone; Or-

chestra

7:50 EDT-p.m.—EST 6:50

WRVA—Smoky and Pooky

8:00 EDT-p.m.—EST 7:00

NBC—Jack Pearl, the Baron Munchausen;

Cliff Hall, Peter Van Steelen's Orchestra;

Standard Records, Inc. WFAE WTIC

WFEE WCHL WLIT WGY WRVA WRC

CBS—Comedy of Maxie and Phil Spolary;

Essexville; WABC WNAC WDRC WOKO

WIP

NBC—Crime Clock; Harold S. Ritchie and

Co. "Ghosts Upon the Floor," an origi-

nal Spencer Denham mystery drama; Ed

ward Reese and John MacBrude; WJZ

WBAL WMAL KDKA WBZ WLW

WCAU—Dance Music by B. B. Becker

WHAM—Movie Program

WOR—The Champions, Orchestra, solo-

ists

8:15 EDT-p.m.—EST 7:15

CBS—Easy Aces, comedy sketch; Wyeth

Clerical Co. WABC WNAC WOKO

WCAU WJAS

WHAM—Rochester Evening School of the

Arts Physics

8:30 EDT-p.m.—EST 7:30

NBC—Guest Orchestra, Lady Esther Co.;

WFAE WCHL WLIT WGY WTIC WRC

NBC—Gene Arnold and The Commodores;

Crazy Water Co. Quartet; WJZ WBAL

WMAL KDKA WBZ

CBS—Fugate Marching Broadway Van-

ities, A. J. Hume Products, Inc.,

Everett Marshall baritone and master of

ceremonies; Elizabeth Lennox, contralto,

Victor Arl, Orchestra; Guest Stars;

WABC WJAS WCAU WNAC

WHAM—Dance Music

WLW—Smoky Melodies

WOR—"The Hammer," Western Sketch

WRVA—Kiddies Radio Club

8:35 EDT-p.m.—EST 7:35

WHAM—Dance Orchestra

8:45 EDT-p.m.—EST 7:45

NBC—Babe Ruth's Baseball Comments;

Quaker Oats Co., drama; WJZ WBAL

WHAM WMAL KDKA WRVA

9:00 EDT-p.m.—EST 8:00

NBC—The Hour of Smiles, Bristol Meyers

Co., Fred Allen, Theodore Webb, Bar-

tholomew Sellers, Lenore Hayton's Or-

chestra; WFAE WCHL WLIT WGY WLW

WRVA WTIC WRC WFEE

CBS—Nora Martin, tenor, Andre Kostela-

netz Orchestra, Chorus, Leggett and

Meyers; Tobacco Co. WABC WNAC

WDRC WOKO WCAU WJSV WJAS

WLBZ

NBC—Raymond Knight's Cuckoos; A. C.

Sparkplug Co.; Mrs. Pennyfeather, Mary

McCoy, Jack Arthur; The Sparklers;

Robert Armstrong's Orchestra; WJZ

WBAL WBZ KDKA WMAL WHAM

WOR—"Italics," H. Stokes Lott Jr.; book

dramatizations

9:30 EDT-p.m.—EST 8:30

CBS—Guy Lombardo's Orchestra; Burns

and Allen comedy team, General Cigar

Co. WABC WOKO WNAC WDRC WCAU

WJAS WJSV

NBC—The Love Story Program, William R.

Warner Co., Edmund Lowe and Mary Bri-

gan, Navy Born, dramatic sketch; WJZ

KDKA WBZ WH

Radio Guide Thursday, June 14

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MORNING

9:00 EDT—a.m.—EST 8:00
NBC—The Breakfast Club; Dance Band; Jack Owens, tenor; Mary Strele, soprano; WJZ WBAL KDKA WHAM WRVA
CBS—Eton Boys, Male Quartet; WABC WOKO WJAS WDRC WLBZ WCAU WNAC
NBC—Sam Herman xylophone; Frank Barba piano WFAF WLIT WCHS WRC
WBZ Virginia Reade talk
WEEI—Clothes Institute
WGY—Annette McCullough and Forrest Willis, duets
9:15 EDT—a.m.—EST 8:15
NBC—Landing Trio and White, comedy and songs WFAF WCHS WEEI WLIT WGY WRC
CBS—In the Luxembourg Gardens; WABC WOKO WJAS WIP WLBZ WNAC WDRC WCAU Minute Manners
WOR—Eusebio Music
9:20 EDT—a.m.—EST 8:20
WCAU—Woods and Music
9:25 EDT—a.m.—EST 8:25
WGY—Mrs. Sanford, talk
9:30 EDT—a.m.—EST 8:30
NBC—Joe and Eddie comedy skit; WFAF WLIT WCHS WRC WEEI
KDKA Side and Shopping Service
WBZ Breakfast Club Orchestra (NBC)
WGY—Little Jack Little's Orchestra
9:45 EDT—a.m.—EST 8:45
CBS—The Mercury Club, R. B. Davis Co.; WABC WAAB WCAU WJAS
NBC—The Sullivan Trio instrumental group; WFAF WLIT WCHS WRC WEEI
KDKA Waka Day Thoughts
WCHS Trio the Steps with Margie
WEEI—News
WNAC The Yankee Singers
WOR Ale and the Wey contralto
9:50 EDT—a.m.—EST 8:50
WEEI—Sylvia Trio (NBC)
10:00 EDT—a.m.—EST 9:00
NBC—Elihu McCligh the Gospel Singer; WJZ WBAL KDKA WBZ WMAL WRVA
CBS—Bill and Turner, popular songs; WABC WOKO WJAS WAAB WCAU
NBC—Bree and de Rose vocal and instrumental; WFAF WEEI WFI WLIT
Y. N. Food and Homemaking School; WLBZ WDRC WNAC
WGY—Amsterdam Salutes
WHAM—Tower Clock Program
WOR Pure Food Hour, Minnesota Valley Canning Co.
10:15 EDT—a.m.—EST 9:15
NBC—Clara L. n' Em, Calgate Palmolive-Peet Co. gossip WFAF WEEI WFI WRC WGY WCHS WRVA
CBS—Visiting with Ida Bailey Allen; WABC WJAS WOKO WAAB
NBC—Castles of Romance, Alice Remsen, contralto; Ray Hearsherton, baritone; Al and Lee Reiser, piano duo WJZ WDAL WHAM KDKA
WBZ—Duke Dewees Hickory Nuts
WCAU—Ted Talbot, Doris Hayers, organist
WFSV—Woman's Hour
10:30 EDT—a.m.—EST 9:30
NBC—Treasure Chest, Mohawk Carpet Mills, Howard Parris baritone, Martha Lee Cole Duo, Alice's Orchestra WFAF WRC WFI WGY WCHS WLIT WEEI
CBS—News; WABC WCAU WDRC WJAS
NBC—Toddy's Cadets, Pillsbury Flour Co.; dramatic sketch with Lina Phillips, Bess Thomson and Walter Wicker WJZ KDKA WMAL WBZ WHAM WBAL WRVA
WNAC—The Yankee Mixed Quartet
10:35 EDT—a.m.—EST 9:35
CBS—Artist Rectal Crane Calder, bass; WABC WCAU WAAB WLBZ WJAS
10:45 EDT—a.m.—EST 9:45
NBC—News WFAF WCHS WLIT WFI WRC
CBS—Academy of Medicine, Dr. Roger H. Donaghy Prof. Diseases of Children N. Y. Post Graduate Medical School of Columbia University, Summer Orchestra; WABC WOKO WJAS WAAB WDRC
NBC—News WJZ WBAL WBZ WRC WMAL
KDKA—News Editor
WCAU—Shepherd, novelty pianist
WEEI—Musical Turns
WGY—Shopping Bag
WHAM—Household Hour, Mary E. Freeman
WNAC—R. Don Question Period
WRVA—Radio Krazy (NBC)
10:50 EDT—a.m.—EST 9:50
NBC—Morning Parade, Variety Musicale; WFAF WCHS WLIT WFI WRC
NBC—Radio Ketcher Eleanor Hower WJZ WBAL WMAL
WBZ—Famous Sayings
10:55 EDT—a.m.—EST 9:55
WBZ—Old Farmer's Almanac
11:00 EDT—a.m.—EST 10:00
NBC—U. S. Navy Band, Lieutenant Charles Brister director WJZ WBAL KDKA WBZ WMAL WRVA

CBS—Sunny Side Up; WABC WDRC WCAU WLBZ WNAC WJAS WOKO
NBC—Galaxy of Stars, Red Star Yeast and Products Co.; Edna Odell, contralto; Phil Porterfield, baritone, Irma Glen, organist; Earl Lawrence piano WLIT WGY
WEEI—Edison Program
WOR—Nell Vinick, Beauty Talk
11:15 EDT—a.m.—EST 10:15
NBC—Frances Lee Barton, General Foods Corp., cooking school; WFAF WLIT WLIT WGY WEEI WCHS WRC
WHAM—U. S. Navy Band Concert (NBC)
WJVS—Sunny Side Up (CBS)
WOR—Beatrice Wain
11:30 EDT—a.m.—EST 10:30
NBC—Carnival; Chirale Co.; Gale Page, contralto, Frank Hazzard tenor, King's Jesters, trio, Orchestra WLIT WGY
CBS—Madison Ensemble; WABC WCAU WJAS WOKO WDRC WNAC WIP
NBC—Jules Lande Troubadour of the Violin; Morton Bove tenor WFAF WCHS WEEI WLIT WRC WRVA WLIT
NBC—Sweetheart Melodies, Manhattan Soap Co.; De Mareo Sisters, vocal trio; Jack Arthur, baritone WJZ KDKA WBZ
WBAL—Martha Melodies
WHAM—Mrs. Thrifty Buyer
WOR—"Do You Know?"
11:45 EDT—a.m.—EST 10:45
NBC—Al and Lee Reiser, piano duo; WJZ KDKA WMAL
CBS—Madison Ensemble; WABC WLBZ WBAL—Piano Duo
WBZ—Carl Lamson's Musicale
WCAU—Singer's Saxophones, Shevelan and Anderson
WHAM—Half remembered Rines
WJVS—Mary Lee Taylor Pet Milk Sales Co., cooking talk (CBS)
WOR—Kathryn Chumasco, contralto
11:55 EDT—a.m.—EST 10:55
WEEI—What's News in the World?

AFTERNOON

12:00 Noon EDT—EST a.m. 11:00
NBC—Mary Phillips, songs WJZ KDKA WMAL
CBS—The Voice of Experience; Wasey Products Inc.; WABC WNAC WDRC WCAU WJAS WJVS
NBC—Mable City Four; Crazy Water Co.; WFAF WCHS WRC WGY WEEI WLIT
WBAL—Mary Phillips, songs
WBZ—The Monitor Views the News, Ernest Beaufort
WOR—Around the Wheel of Events, Mary L. Roberts
WRVA—Luxury Fiddlers
12:15 p.m. EDT—EST a.m. 11:15
NBC—Wendell Hall ukulele and songs; WJZ WHAM WBAL WMAL
CBS—Connie Gates songs WABC WOKO WLBZ WAAB WCAU WJAS
NBC—Lucy Monroe soprano WFAF WRC WEEI
KDKA—Honey Boy and Sassafras
WBZ—Weather; Market Reports
WCHS—News
WGY—Martha and Hal
WJVS—Frank and Jim McCarty
WNAC—News Flashes
WOR—Bert Block's Orchestra
12:20 p.m. EDT—EST a.m. 11:20
WBZ—Old Farmer's Almanac
WCHS—Farm Flashes
WDRC—Connie Gates (CBS)
WOR—Musical Program
WLIT—Johnny Marvin, tenor (NBC)
12:25 p.m. EDT—EST a.m. 11:25
WBZ—Governor F. S. C. tree on Street and Highway Safety
WOR—Cher Up C
12:30 p.m. EDT—EST a.m. 11:30
NBC—Vic and Sade comedy sketch with Art Van Harvey, Billy Jackson and Bernardine Flynn WJZ KDKA WRVA WBAL WHAM WMAL WBZ
CBS—George Scherbin's Russian Gypsy Orchestra WOKO WAAB WCAU WJVS WJAS
NBC—Rex Battle's Concert Ensemble WFAF WGY
CBS—Gossin Behind the Microphone, Steeling Products, Inc.; Wallace Butterworth Orchestra WABC
WEEI—Stock Exchange Quotations
WNAC—The Shepper's Exchange
12:35 p.m. EDT—EST a.m. 11:35
WEEI—Better Farmers Produce Market Report
12:45 p.m. EDT—EST a.m. 11:45
NBC—Rex Battle's Ensemble WCHS WRC
CBS—Jules Baule's Orchestra WABC WLBZ
NBC—The Merry Maes, Cheri McKay contralto, male trio Orchestra WJZ WHAM WHAM WRVA WBZ
KDKA—Dick Fidler's Orchestra
WEEI—A Bit of This and a Bit of That
WGY—The Vagabonds, Herald, Dean and Curt
WJVS—Washington Post Presents

12:55 p.m. EDT—EST a.m. 11:55
WHAM—Radiograms
1:00 p.m. EDT—EST Noon 12:00
NBC—Words and Music, Leola Turner, soprano, Frederick Butke, baritone, Harvey Hays, narrator; string ensemble; WJZ WBAL WMAL
CBS—Du Re Mi, trio. WABC WOKO WNAC WDRC WJVS WIP WCAU
NBC—Pedro Via's Orchestra; WCHS WRC WFI
NBC—Market and Weather Reports; WFAF KDKA—Market Reports
WBZ—U. S. Weather Bureau; Early Afternoon report, Harold B. Noyes, meteorologist
WCAU—Topics in Season; CP Shoffner
WGY—Bradley Kincaid, Mountain Ballads
WHAM—Tom Grierson, organist
WOR—Dr. H. I. Strandhagen, Health Talk
WRVA—Art Brown, Organist
1:05 EDT—p.m.—EST 12:05
WHAM—Times Union News Service
WOR—John Stein's Orchestra
WLIT—Pedro Via's Orchestra (NBC)
1:15 EDT—p.m.—EST 12:45
NBC—The Honorable Archie, comedy sketch WJZ WMAL WBAL
NBC—Pedro Via's Orchestra WFAF WEEI
CBS—Joan Marrow, J. W. Marrow Mfg. Co., Music WABC WJAS WJVS
WNAC—B. B. Nolan
1:25 EDT—p.m.—EST 12:25
WHAM—Agricultural Forum
1:30 EDT—p.m.—EST 12:30
NBC—Orlando's Ensemble. WFAF WCHS WFI WLIT
CBS—"Old Pal Blues," Mark Warnow's Orchestra WABC WOKO WJAS WDRC WCAU WJVS
NBC—National Farm and Home Hour, guest speakers: Walter Blaufus' Homesteaders; Harvey Hays, readings; WJZ KDKA WBZ WMAL WHAM WRVA WBAL
WEEI—Reading Circle
WGY—Farm Program
WNAC—Saving Golf Strokes by Roland Wingate
WOR—Bule Dudley's Theater Club of the Air
1:45 EDT—p.m.—EST 12:45
CBS—Tony Woods, Keenan and Phillips, piano team, S. C. Johnson and Son; WABC WJAS WDRC WLBZ WOKO WJVS WCAU WNAC
WOR—The Melvyn Singer
WRC—Orlando's Ensemble (NBC)
1:50 EDT—p.m.—EST 12:50
WLIT—Dick and Jane Carlton, songs
2:00 EDT—p.m.—EST 1:00
CBS—Ann Leaf, organist WABC WLBZ WOKO WDRC WCAU WAAB
NBC—Stories of History, dramatic program; WFAF WRC WLIT
WCHS—Musical
WEEI—Silver Lining Hour
WGY—Paul Curtis tenor
WJVS—Gere Stewart organist
WNAC—The Municipal Forum edited by William H. Mc Masters
WOR—Dr. Arthur Frank Payne, talk
2:15 EDT—p.m.—EST 1:15
CBS—Remembrance of Helen Trent; Affiliated Products Inc. WABC WCAU
WEEI—Food Institute
WGY—Household Chats
WJVS—Afternoon Rhythms
WNAC—Consumers Council of Massachusetts Series
WOR—Otis Holley soprano

2:30 EDT—p.m.—EST 1:30
NBC—Snack Out, comedy duo with Marion and Jim Jordan WJZ WMAL WBAL
CBS—Poetic Strings WABC WNAC WJVS WLBZ WJAS WOKO WDRC
NBC—Trio Romantic vocal and instrumental ensemble WFAF WRC WLIT
KDKA—Home Forum, "Good Luck Dessert Co."
WBZ—Frank A. Day Jr. High School Program
WCAU—Women's Club of the Air
WGY—Three Schoolmasks
WHAM—Rochester School of the Air, Science
WOR—Martha Deane; Fashions; Food, Beauty, child training
2:45 EDT—p.m.—EST 1:45
NBC—Am I in the Swedish Disease; WJZ WMAL WBAL
NBC—Ma Perkins; Proctor and Gamble Co.; dramatic sketch, Virginia Payne, Margery Hannon, Karl Hubel, Willard Farnum and Charles Eggleston WFAF WRC WGY WLIT WEEI
WBZ—Edwin Otis, baritone
WCHS—Musical
WHAM—Dance Orchestra
WJVS—The Traveller
3:00 EDT—p.m.—EST 2:00
NBC—Yasha Davidoff, basso; WFAF WFI WCHS WRC
CBS—Metropolitan Parade; Mark Warnow, conducting WABC WIP WOKO WAAB WJAS WJVS
NBC—Sleepy Hall's Orchestra; WJZ WBAL WMAL WHAM KDKA WBZ
WCAU—Tom Dawson songs
WEEI—William Kathalan's Hawaiian Orchestra
WGY—Album on Parade
WNAC—Raschall; Red Sox vs. New York; Fred Hays, announcing
WOR—Sally and Sue comedy, harmony
WRVA—Edward Naff

(CONTINUED ON NEXT PAGE)

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ADDRESS

CITY

(THURSDAY CONTINUED)

- 3:15 EDT—p.m.—EST 2:15**
NBC—The Upstagers male quartet: WEAF
WCSH WEEI WGY WFI
WCAL—Wolters' Cues of the Air
WHAM—Rochester School of the Air
WJLH—Major Kaye piano recital
- 3:30 EDT—p.m.—EST 2:30**
NBC—Wolters' Radio Review, Orchestra
Direction: Joseph Latta; Claudine Mac-
Donald: WEAF WGY WFI WCSH WEEI
WRC WTIC
CBS—National Student Federation Program
WBA WIAS WIP WOKO WAAB WJSV
WNAC WCAU
NBC—Boy Scouts Orchestra, Guest Artist:
WJZ WHAM KDKA WBAL WMAL
WRVA
WBZ—Home Food Cooking School 'Gar-
nishing with Eggs,' Mildred W. Carl-
son
WOR—Afternoon Musicals
- 3:45 EDT—p.m.—EST 2:45**
CBS—The Play Boys, 'Six Hands on Two
Pianos': WABC WIAS WOKO WJSV
WIP WAAB WCAU
KDKA—State Federation of Pennsylvania
Women
WRVA—Voice of Fredericksburg
- 4:00 EDT—p.m.—EST 3:00**
NBC—Chick Webb's Orchestra: WEAF
WRC WRVA WGY WCSH WTIC
CBS—American Medical Ass'n Program;
Medicine Marching Forward, Dr. Mor-
ris Fishbein: WABC WOKO WJAS WJSV
WIP
NBC—Betty and Bob: General Mills, Inc.;
dramatic sketch: WJZ WBAL WBZ
WBZ KDKA WHAM WMAL
WCAL—The Pickard Family
WEEI—Stock Quotations
- 4:15 EDT—p.m.—EST 3:15**
NBC—Alice Joy, the Dream Girl: WBZ
WMAL
CBS—Memories Garden: WABC WOKO
NBC—The Rhythmic River, songs: WJZ
KDKA—Parent Teacher Talk
WEEI—Musical Program
WGY—Lorey Bill
- 4:25 EDT—p.m.—EST 3:25**
WEEI—Red Cross News
- 4:30 EDT—p.m.—EST 3:30**
NBC—Musical Keys; Larry Larsen, organ-
ist; Robert Childe, pianist, mixed octet;
Joan Blane, narrator: WJZ WRVA
WBAL WMAL WHAM
CBS—Jerry Cooper, baritone: WABC
WOKO WJAS WJSV WNAC
NBC—Hazel Glenn soprano; Orchestra:
WEAF WTIC WRC WCSH
KDKA—Business News and Markets

HIGH SPOT SELECTIONS FOR THURSDAY

(Time Given Is Eastern Daylight)

- 8:00 p.m.—Rudy Vallee's Variety Hour;** guest stars and orchestra: NBC-WEAF network.
8:00 p.m.—Grits and Gravy mountaineer sketch: NBC-WJZ network.
8:30 p.m.—Grace Hayes, musical comedy star: NBC-WJZ network.
8:30 p.m.—Raffles, the Amateur Cracksmen: CBS-WABC network.
9:00 p.m.—Presenting Mark Warnow; Evelyn MacGregor; Melodeers quartet: CBS-WABC.
9:00 p.m.—Captain Henry's Show Boat; Lanny Ross and Annette Hanshaw; Molasses and
January: NBC-WEAF network.
9:30 p.m.—Fred Waring's orchestra; Lane Sisters; Babs Ryan: CBS-WABC network.
10:00 p.m.—T. S. Stribling's "Conflict": CBS-WABC network.
10:00 p.m.—Max Baer vs. Primo Carnera, World heavyweight championship fight; Graham
McNamee's round by round description: NBC-WEAF-WJZ networks.
12:00 mid.—Milwaukee Philharmonic Orchestra, direction Frank Laird Waller: NBC-WJZ
network.
- WCAU—Stock Reports
WGY—John Sheehan tenor
WOR—Mildred Cole, contralto; Tom Davis,
tenor
- 4:35 EDT—p.m.—EST 3:35**
WCAU—Ten Syncopated Minutes
- 4:45 EDT—p.m.—EST 3:45**
NBC—Lady Next Door children's program:
WCAU WJAS WOKO WJSV
CBS—Columbia Salon Orchestra: WABC
WNAC WCAU WJAS WOKO WJSV WLBZ
KDKA—Betty Cruikshank
WGY—Stock Reports
WOR—Alan Broms, 'Star Stories'
- 5:00 EDT—p.m.—EST 4:00**
CBS—On the Air Tonight: WABC
NBC—Meredith Wilson's Orchestra: WEAF
WCSH WEEI WRVA WTIC
CBS—Velazco's Orchestra: WJSV WOKO
WJAS WIP WAAB
NBC—Palmer Clark's Concert Orchestra:
WJZ WMAL KDKA WHAM WBAL
WBZ—New England Agriculture; E. J.
Rowell
WCAL—Friend of Youth
WGY—Piano Pals, Dorothy Sherman and
Monica Leonard
WOR—Stage Relief Fund; Talk
- 5:05 EDT—p.m.—EST 4:05**
CBS—Velazco's Orchestra: WABC
WOR—Melody Moments
- 5:10 EDT—p.m.—EST 4:10**
WOR—Program Resume
- 5:15 EDT—p.m.—EST 4:15**
CBS—Skippy, children's sketch; Sterling
Products, Inc.: WABC WJAS WCAU
WAAB WDRC
KDKA—Kiddies Klub
WBZ—News, Henry Edison Williams
WHAM—News Comments by Al Sigl; Police
News
WJSV—Serenade
WOR—Once Upon a Time, tales for chil-
dren
WRC—Meredith Wilson's Orchestra (NBC)
- 5:25 EDT—p.m.—EST 5:25**
WNAC—Lumping Linericks
- 5:30 EDT—p.m.—EST 4:30**
NBC—Winnie the Pooh, dramatization of
A. A. Milne's Children Stories: WEAF
WJLH WRC WEEI WGY WCSH WRVA
WTIC
CBS—Jack Armstrong, All American Boy;
General Mills, Inc.: WABC WOKO WNAC
WDRC WCAU WJAS WLBZ
NBC—The Singing Lady; Kellogg Co.; nur-
sery jingles, songs and stories: WJZ WBZ
WBAL KDKA WHAM
WJSV—Johnny Slaughter's Orchestra
WOR—The Deer in Art, Karl Freund
- 5:45 EDT—p.m.—EST 4:45**
NBC—Echoes of Erin; Joe White, tenor;
String Trio: WEAF WCSH WRC WTIC
CBS—Clarence Wheeler's Concert Orches-
tra: WABC WLBZ WAAB WDRC WCAU
NBC—Little Orphan Annie; Wander Co.;
childhood playlet with Shirley Bell, Allan
Barack: WJZ WBAL KDKA WHAM
WMAL WBZ WRVA
WEEI—Sam Curtis' Radio Chat
WLBZ—Armando Corea's Orchestra
WNAC—Bob White's Scrap Book
WOR—The Sophisticates Trio
- 5:50 EDT—p.m.—EST 4:50**
WGY—The Vagabonds, Harold, Dean and
Curt
- 6:00 EDT—p.m.—EST 5:00**
NBC—Xavier Cugat's Orchestra: WEAF
WLW
CBS—Buck Rogers in the Twenty Fifth
Century; R. B. Davis: WABC WOKO
WAAB WCAU WJAS WJSV
NBC—U. S. Navy Band, Lieutenant Charles
Bealer, conducting: WJZ WBAL WHAM
WBZ
KDKA—Time, Temperature, Weather
WCSH—News
WEEI—News
WGY—Evening Brevities, News Items
WNAC—News; Weather
WOR—Uncle Don kiddies' program
WRVA—Rhythm Parade
- 6:15 EDT—p.m.—EST 5:15**
CBS—Bobby Benson and Sunny Jim; Hec-
ker HO Co.: WABC WAAB WDRC
WCAU WLBZ WOKO
CBS—Skippy, children's sketch; Sterling
Products, Inc.: WJSV
KDKA—Baseball Resume, Ed Sprague; B.
F. Goodrich Rubber Co.
WBZ—Baseball Resume, Bill Williams; B.
F. Goodrich Rubber Co.
WCSH—Sports Review
WFT—Xavier Cugat's Orchestra (NBC)
WGY—Sports Parade with Jim Healey
WNAC—Baseball Scores
WRVA—Ceci, a Sally
- 6:20 EDT—p.m.—EST 5:20**
WCSH—Musical Interlude
WNAC—The Musical Rhythmerster
- 6:25 EDT—p.m.—EST 5:25**
WCSH—Healey Kumbal Co.
WRVA—Sports Reporter
- 6:30 EDT—p.m.—EST 5:30**
NBC—Ivory Stamp Club; Proctor and Gam-
ble Co.; Captain Tim Healy: WJZ WMAL
CBS—Beale Street Boys: WABC WAAB
WDRC
NBC—John B. Kennedy: WEAF WGY WRC
WCSH
CBS—Jack Armstrong, All American Boy;
General Mills, Inc.: WJSV
NBC—Twenty Fingers of Harmony: WBAL
KDKA—Read Kennedy, soloist; Orchestra
WBZ—Old Farmer's Almanac
WCAU—Harold Knight's Orchestra
WEEI—Baseball Scores
WLW—Jack Armstrong sketch
WNAC—The Merry Go-Round
WOR—Pauline Alpert, the Whirlwind Pianist
WRVA—Hi Plane Pilots
- 6:35 EDT—p.m.—EST 5:35**
WEEI—News
- 6:40 EDT—p.m.—EST 5:40**
WBZ—Famous Sayings
WCAU—Around the World in Your Arm-
chair
WEEI—Musical Turns
- 6:45 EDT—p.m.—EST 5:45**
CBS—Grand Presents, Joe Williams: WABC
NBC—Mary Small, songs, Orchestra: WEAF
WGY WTIC
CBS—Mitscha Raginsky's Ensemble: WOKO
WAAB WDRC WJSV WIP
NBC—Lowell Thomas, Sun Oil Co.; today's
news: WJZ WBAL WBZ KDKA WLW
WHAM WMAL
WEEI—Edison Salute
WNAC—George Hinkle and Arthur Ander-
son in Street of Dreams
WOR—Phil Cook, comedian
- 6:50 EDT—p.m.—EST 5:50**
WOR—Eddie Connors, guitarist
- 7:00 EDT—p.m.—EST 6:00**
NBC—Baseball Resume; B. F. Goodrich
Rubber Company; Ford Bond: WEAF
CBS—Sylvia Froos, songs: WABC WDRC
WJAS WNAC WOKO WCAU
NBC—Amos 'n' Andy; Pepsodent Company:
WJZ WBAL WBZ KDKA WLW WRVA
WMAL
NBC—Jack and Loretta Clemens: WCSH
WTIC
WGY—Headline Highlights
WHAM—Sportscast
WOR—Ford Frick, Sports Resume; The
Mennen Co.
- 7:15 EDT—p.m.—EST 6:15**
NBC—Gene and Glenn; Gillette Razor
Blade Co.; comedy sketch: WEAF WGY
WCSH WRC WEEI
CBS—Just Plain Bill, skit; Kolynos Sales
Co.: WABC WNAC WCAU WJAS WJSV
NBC—Ed Lowry singing comedian: WJZ
WHAM WBAL
KDKA—Lois Miller, organist
WLW—Joe Emerson, songs; orchestra
WOR—Comedy Stars of Hollywood
WRVA—End Bur
- 7:30 EDT—p.m.—EST 6:30**
NBC—Shirley Howard and the Jesters,
Red, Wamp and Guy; Milt Rettenberg,
pianist; Tony Callucci guitar, The Mollie
Co.: WEAF WRC WGY WCSH WTIC
CBS—The Serenaders, Gold Dust Corp.;
Paul Keast, baritone; Thelma Goodwyn,
soprano: WABC WDRC WCAU WOKO
WJAS WJSV
NBC—Vincent Lopez Orchestra: WJZ WBZ
WMAL WHAM
WEEI—Van Heusen Program

- WLW—Bob Newhall, 'Mail Pouch Sports-
man'
WNAC—Song Album; Virginia Warren, so-
prano
WOR—Ray Perkins; Novelty Orchestra; Ra-
die Harris Interviewing Guest Artist
WRVA—News Reporter
- 7:45 EDT—p.m.—EST 6:45**
NBC—The Goldbergs, Pepsodent Co.; skit:
WEAF WEEI WCSH WGY WFI WRC
CBS—Bouke Carter, News, Plulco Radio
and Television Corp.: WABC WNAC
WCAU WJAS WJSV
WBAL—Vincent Lopez Orchestra (NBC)
WLW—Melody Misters
WRVA—Evening Musicale
- 8:00 EDT—p.m.—EST 7:00**
NBC—Grits and Gravy, mountaineer sketch;
George Gaul, Peggy Paige and Robert
Strauss; Antony Stanford, director: WJZ
WBAL KDKA WMAL WHAM
CBS—The Columbians: WABC WOKO WIP
WNAC WDRC WLBZ WJAS
NBC—Rudy Vallee's Orchestra; Standard
Brands Co.; Guest Artists: WEAF WEEI
WCSH WGY WFI WLW WRC WTIC
WRVA
WBZ—Boston Fire Department
WCAU—Van Heusen Program
WOR—Little Symphony Orchestra; Philip
James, conducting; Lois Phelps, pianist
- 8:15 EDT—p.m.—EST 7:15**
CBS—Easy Aces, comedy sketch; Wyeth
Chemical Co.: WABC WCAU WJAS
WOKO WNAC WDRC
WBZ—Spiritual Singers, Negro Quintette
- 8:30 EDT—p.m.—EST 7:30**
NBC—Grace Hayes musical comedy star;
songs: WJZ KDKA
CBS—Raffles, the Amateur Cracksmen:
WABC WOKO WDRC WCAU WJSV
WJAS WLBZ WNAC
WBZ—Massachusetts Bay Colonies
WHAM—Behind the Headlines
- 8:45 EDT—p.m.—EST 7:45**
NBC—Igor Gorin Russian baritone: WJZ
WMAL WBZ
KDKA—Fleetwag Travelers
WHAM—Peaceful Valley Days
- 9:00 EDT—p.m.—EST 8:00**
NBC—Captain Henry's Show Boat; General
Foods Corp.; Charles Wunninger; Lanny
Ross, tenor; Annette Hanshaw, blues sing-
er; Lois Bennett, soprano; Conrad Thi-
baudt, baritone; Molasses 'n' January;
Gus Haenschen's Show Boat Band: WEAF
WEEI WRC WGY WRVA WCSH WFI
NBC—Death Valley Days; Pacific Coast
Borax Co.; Dramatic Program with Tim
Frawley, Joseph Bell, Edwin M. Whitney,
John White, the Lonesome Cowboy; Or-
chestra Direction Joseph Bonime: WJZ
WMAL KDKA WBAL WHAM WBZ WLW
CBS—Presenting Mark Warnow: WABC
WDRC WOKO WNAC WCAU WLBZ
WJAS
WOR—Radio Rod and Gun Club
- 9:05 EDT—p.m.—EST 8:05**
WCAU—Oliver Naylor's Orchestra
WJSV—Presenting Mark Warnow (CBS)
- 9:15 EDT—p.m.—EST 8:15**
WOR—"Ranace in Song"; Della Baker,
soprano; Wm. Hargrave, baritone
- 9:30 EDT—p.m.—EST 8:30**
NBC—Eddie Duchin's Orchestra; Pepsodent
Co.; Edward Davies, baritone: WJZ
WBAL KDKA WBZ WHAM WMAL
CBS—Fred Waring's Orchestra, Ford Motor
Co.: WABC WOKO WDRC WJAS WJSV
WNAC WCAU WLBZ
WLW—Captain Henry's Showboat; General
Foods Corp. (NBC)
- 9:45 EDT—p.m.—EST 8:45**
WOR—"The Witch's Tale"; By Alonzo Deen
Cole; Cast: Alonzo Deen Cole; Maria
O'Flynn; Mark Smith; Adelaide Fitzallen;
Orchestra directed by Augusto Brandt
- 10:00 EDT—p.m.—EST 9:00**
NBC—Max Baer Primo Carnera World
Heavyweight Championship Fight; Round-
by-round description by Graham McNamee
from the Madison Square Garden
Bowl, New York City: WEAF WJZ WCSH
WMAL WEEI WLW WFI WRVA WGY
WRC WBAL WHAM WBZ
CBS—"Conflict" T. S. Stribling Serial:
WABC WAAB WCAU WJAS WLBZ
WOKO WDRC
KDKA—This Wonderful Age
WNAC—Dick Messner's Orchestra
- 10:15 EDT—p.m.—EST 9:15**
CBS—Fray and Braggiotti, piano team:
WABC WCAU WJAS WLBZ WOKO
WJSV WDRC
WOR—Harlan Eugene Read
- 10:30 EDT—p.m.—EST 9:30**
CBS—Doris Lorraine; Cadets' Quartet;
Clarence Wheeler's Orchestra; E. L.
Bruce Co.: WABC
CBS—Ann Leaf, organist: WLBZ WAAB
WJSV WOKO WJAS WDRC
WCAU—Taximeter Listens
WNAC—"Yankee Yarns," Alton Hall Black-
ington
WOR—"Rambl'n' Round"; The Vocordians;
Al and Lee Reiser, Roger Bower, M. C.;
Orchestra
- 10:45 EDT—p.m.—EST 9:45**
CBS—Evan Evans, baritone, Concert Or-
chestra: WABC WOKO WAAB WLBZ
WCAU WJAS WJSV WDRC
WNAC—Jack Ingersoll's Sport Page

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AND HIS
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Eastern Standard Time

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RADIO GUIDE
NAME-THE-STARS
CONTEST

START TODAY!

(See Page 14)

(THURSDAY CONTINUED)

10:50 EDT—p.m.—EST 9:50
WNAC—The Musical Rhymester

10:55 EDT—p.m.—EST 9:55
WNAC—Baseball Scores

11:00 EDT—p.m.—EST 10:00
NBT—Jack Berger's Orchestra: WFI WRVA
WVIC WRC
NBT—Amos 'n' Andy, Pepsodent Co.;
WHAM
CBS—Vera Van, contralto WABC WIP
WAAB WDRB WJAS WOKO
NBC—Comedians, Harmonists; Quartet:
WJZ WBAL WCSH
KDKA—Temperature and Weather
WBZ—Weather, Temperature, Sports
WCAU—Boake Carter, talk
WEEL—Weather, Road and Fishing Fore-
casts
WGY—Johnny Johnson's Orchestra
WLW—STUDEBAKER CHAMPIONS; RICH-
ard Hunter's Orchestra; Joey Nash, vocal-
ist
WOR—"Moonbeams"; Direction of George
Sackley

11:05 EDT—p.m.—EST 10:05
WBZ—Organ, James J. O'Hara
WEEL—Baseball Scores

11:10 EDT—p.m.—EST 10:10
WEEL—Current Events

11:15 EDT—p.m.—EST 10:15
NBT—Jack Berger's Orchestra: WEAF
WCSH
CBS—News: WABC WIP WJAS WDRB
NBC—The Poet Prince, Anthony Frome,
tenor WJZ WRVA WBAL WMAL KDKA
WBZ—Joe Rines' Orchestra
WCAU—Billy Hays' Orchestra
WEEL—News

11:20 EDT—p.m.—EST 10:20
CBS—Glen Gray's Orchestra WABC WIP
WDRB WJZ WJAS WNAC
WEEL—Jack Berger's Orchestra (NBC)

11:25 EDT—p.m.—EST 10:25
WHAM—Dance Music

11:30 EDT—p.m.—EST 10:30
KDKA News, (11:35 P.M. EDT) Ernie
Holst's Orchestra, (12 Mid EDT) Marty
Greer's Orchestra, (12:30 A.M. EDT)
Dancing in the Twin Cities
WABC—Charles Barnet's Orchestra; (11:45
P.M. EDT) Henry Busse's Orchestra;
(12 Mid EDT) Reggie Childs' Orchestra;
(12:30 A.M. EDT) Ben Pollack's Orches-
tra, (1 A.M. EDT) Sam Robbins' Orches-
tra
WBZ—News, (11:35 P.M. EDT) Freddie
Bertoni's Orchestra; (12 Mid EDT) Don
Bestor's Orchestra, (12:30 A.M. EDT)
Dancing in the Twin Cities, (1 A.M.
EDT) Program Calendar
WCAU—Milton Kellen's Orchestra (12:00
Mid EDT) Reggie Childs' Orchestra (12:30
A.M. EDT) Ben Pollack's Orchestra
WCSH—Harold Stern's Orchestra
WEAF—News, (11:35 P.M. EDT) Ghost
Stories by Elliott O'Donnell; (12 Mid
EDT) Ralph Kirbery the Dream Singer;
(12:05 A.M. EDT) Jimmy Lunceford's
Orchestra, (12:30 A.M. EDT) Harold
Stern's Orchestra
WFI—Musical Turns; (11:35 P.M. EDT)
Ghost Stories, (12 Mid EDT) Ralph
Kirbery, dream singer, (12:05 A.M. EDT)
Jimmy Lunceford's Orchestra; (12:30
A.M. EDT) Harold Stern's Orchestra
WFI—News, (11:35 P.M. EDT) Ghost
Stories, (12 Mid EDT) Ralph Kirbery,
The Dream Singer; 12:05 A.M. EDT)
Jimmy Lunceford's Orchestra, (12:30
A.M. EDT) Harold Stern's Orchestra
WGY—News; (11:35 P.M. EDT) Ghost
Stories; (12 Mid EDT) Ralph Kirbery;
(12:05 A.M. EDT) Jimmy Lunceford's
Orchestra, (12:30 A.M. EDT) Harold
Stern's Orchestra
WHAM—Dance Orchestra (11:30 P.M. EDT)
Ernie Machiguer's Orchestra (12:00 Mid,
EDT) Artie Collins' Orchestra; (12:30
A.M. EDT) Dancing in the Twin Cities
WJZV—(12:00 Mid EDT) Reggie Childs'
Orchestra, (12:30 A.M. EDT) Charlie
Davis' Orchestra
WJZ—News, (11:35 P.M. EDT) Freddie
Bertoni's Orchestra; (12:00 Mid EDT)
Milwaukee Philharmonic Orchestra, direc-
tion Frank Laund Noller; (12:30 A.M.
EDT) Dancing in the Twin Cities
WLW—Rambos, orchestra and vocalists;
(12 Mid EDT) News Flash; (12:05
A.M. EDT) Los Angeles, Spanish Music;
(12:30 A.M. EDT) Harold Stern's Orches-
tra; (1 A.M. EDT) Benny Meroff's
Orchestra; (1:30 A.M. EDT) Moon River,
organ and piano; (2 A.M. EDT) Mel
Snider's Orchestra; (2:30 A.M. EDT)
Dance Orchestra
WMAL—News; (12 Mid EDT) Don Bestor's
Orchestra; (12:30 A.M. EDT) La
Parree Orchestra
WNAC—Boston University Senior Prom;
Isham Jones' Orchestra (12:00 Mid EDT)
Reggie Childs' Orchestra; (12:30 A.M.
EDT) Ben Pollack's Orchestra
WOKO—Glen Gray's Orchestra, 11:45 P.M.
EDT) Henry Busse's Orchestra; (12 Mid,
EDT) Reggie Childs' Orchestra; (12:30
A.M. EDT) Ben Pollack's Orchestra
WOR—(12 Mid EDT) Bert Block's Orches-
tra
WRVA—(11:35 P.M. EDT) Freddie Ber-
ton's Orchestra; (12 Mid EDT) Don Bestor's
Orchestra; (12:30 A.M. EDT) Dan-
cing in the Twin Cities

100 Years From Now

(Continued from Page 16)

quickness of response. Others were games of chance, and these had some humorous turns and twists which greatly amused the players. Still other electric games had been devised for exercising, and provided an adequate test for muscles of any strength. I met the champion 'electro-wrestler' of the neighborhood—and I would hesitate to pit any of our present day athletes against him.

"The robot London was actuated by a combination of infra-red rays and audio-reactance relays in a ring which was completely illuminated by a series of multi-colored lights. The angles of reflections of light from his opponent set in motion instantaneously relays that brought the terrific force of his wrestling mechanism

into play, so that no matter what grip one might get on him, the unguarded and blind spots of the antagonist were the centers of his attack. It was like meeting a combination of Ju-Jitsu, Catch-As-Catch-Can, and Roman wrestling, interspersed with a little Rough and Tumble Art with the speed of a ton of wildcats.

"During the evening, we witnessed some sound motion pictures, in color and with apparent solidity. Excellent dramas and comedies as well as educational material, were available in so wide a selection as to satisfy any taste. The records were extremely compact and readily handled. It had indeed been a full day, although there had been little work of the usual sort for any of us.

"I inquired of my host as to working hours. He explained smilingly that even

a century before, in 1934, there had been a marked decrease in the amount of available and necessary work as the result of the introduction and increasing efficiency of labor-saving machinery. His ancestors had called this a 'depression,' and had not known that it was a symptom of an approaching age of vastly simplified and expanded production with less physical work for all.

"As he proudly said, 'Today our producing and servicing machinery is so plentiful and effective that but little work is required to give everyone a profusion of whatever material things he desires. Our task is rather to expand his intellectual and emotional life, and some of the things you saw today were created to that end. In 2034 all men can develop fully in any line of endeavor which pleases them, and for which they have a natural aptitude. As statesmen, artists, organizers, scientists, or in a host of other activities, they can follow their bent to the limit of their capability.'

The Time-Traveller remarked that he had reluctantly returned to 1934.

In next week's issue will be presented peeps into the future 100 years from now, as seen by Doctor Nikola Tesla, American physicist and scientist, and by Doctor Orestes H. Caldwell, President, New York Electrical Society.

THE COVER GIRL

Ruth Robin, the demure little miss on the cover, is a pocket edition Venus with a deep resonant blues voice. She first attracted the attention of Paul Whiteman in his country-wide search for new talent. The little lady romped off with the honors in the Pittsburgh competition of the dean of modern music.

Under an assumed name, she continued her career as a singer of blues songs and sentimental ballads until she reached New York where her identity as the sister of Leo Robin, the song writer, was uncovered. She refused to trade on her brother's reputation in the local song field and continued her work as a 'lone wolf.' Under a variety of 'art' names she could be heard during the course of a week on three or four different sponsored programs over such independent New York stations as WOR, WMCA and WJIN.

Her unusual interpretation of popular songs in the blues idiom attracted the attention of the talent scouts for the big networks. During an audition at the Columbia Broadcasting System, an artist bureau executive heard her and immediately saw great prospects for her. She is now heard

three times a week over the Columbia network as featured soloist with Charles Barnet's orchestra.

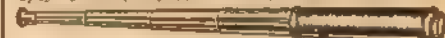
Ruth is also an accomplished pianist and has artistic inclinations in other fields. She is a painter, an amateur sculptor, delights in making plaster cast caricatures.

Special microphone stands had to be made to accommodate Ruth's stature. To get her cherubic and mischievous face up to the microphone, it is necessary for her to stand on a piano bench. However, her diminutive size is no index to her voice, which is large, round, full and warm and belies in every way the petite little creature that she is.

Ruth was born nineteen years ago at the tail end of a family of six sisters and brothers all musically inclined. She was graduated from Julia Richmond high school, in New York, a little more than a year ago. Her favorite sport is tennis.

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Making Sounds

(Continued from Page 15)

his voice, if necessary. Several seconds before the cue for the first sound effect was reached, three men entered the studio with the antiquated apparatus which had been used before the advent of the records. The various contraptions were separated, the cue was reached and the authentic imitation of a fire engine rent the air.

The prize-winning play, 'Skyscraper,' probably employed more sound effects than any other single radio production, according to Mr. Kelly, and its broadcast brought plenty of embarrassment to the chief sound technician. The principal character in the drama, a steel worker, fell from his perch high on the framework of a city building, and it was necessary to reproduce the sound of the worker's body striking the sidewalk many stories below. This was done by 'squashing' a watermelon with a large wooden mallet. The effect registered perfectly, but it ruined a good suit of clothes for Ray Kelly.

Kelly has no hobbies. He can't find time for them. Born an Oklahoma Indian territory in 1905 he followed the boyhood ambition of becoming a hot tamale vendor. After he ate that product as misprepared in New York, he often regrets that ambition. He admits that he has too many years before him even to consider an ultimate ambition. He's happily married, has two attractive children and a degree from Harvard law school, and he possesses no superstitions.

Ray Kelly has put to use and profit the everyday sounds which most of us have considered useless. His work still fascinates him, for he says it is a field with much growth ahead. He believes that the average listener should refuse an invitation to watch the sound effects being 'faked,' because the listener is happier with his illusions.

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NAME _____ AGE _____

STREET ADDRESS _____

CITY _____ STATE _____

Friday, June 15

MORNING

9:00 EDT—a.m.—EST 8:00

NBC—Sam Herman telephone; Frank Banta piano; WEAF WJIT WRC WRVA
CBS—Deane Moore, tenor; WABC WOKO
WDRB WJAS WLBZ WCAU WNAC
NBC—The Mystery Chef food talk; R. B. Davis Co.; WJZ KDKA WBAL WBZ
WMAL
WEEL—Clothes Institute
WCSH—Morning Shopper
WGY—Hal Levey's Orchestra
WHAM—Clyde Niles, concert pianist

9:15 EDT—a.m.—EST 8:15

NBC—Breakfast Club, Dance Orchestra; WJZ WBAL KDKA WRVA WHAM WMAL
NBC—Laurie Trio and White songs and comedy; WEAF WCHS WRC WLIT WEEL
WGY
CBS—Metropolitan Parade; WABC WJAS
WIP WOKO WLBZ WNAC
WBZ—Shopping News; Virginia Reads
WCAU—Words and Music
WOR—Popular Dance Tunes

9:30 EDT—a.m.—EST 8:30

CBS—Metropolitan Parade; WDRB WLBZ
WNAC

9:30 EDT—a.m.—EST 8:30

NBC—Taters and Mule, Negro Comedy Team; WEAF WCHS WTIC
KDKA—Style and Shopping Service
WEEL—Good Morning Melodies
WGY—Billy Rose, tenor
WNAC—The Broadway Hits
WOR—"Your Friendly Neighbor"

9:45 EDT—a.m.—EST 8:45

NBC—Cyril Toubin violinist; WEAF WFI
WJC WTIC WGY
CBS—Metropolitan Parade; WNAC WIP
WJAS WLBZ
KDKA—News, Minute Manners
WBZ—Breakfast Club (NBC)
WCAU—Phil Harris' Orchestra
WCHS—Broadway Hits
WEEL—News
WOR—Footlight Melodies; Orchestra

9:50 EDT—a.m.—EST 8:50

WEEL—Front Page News

9:55 EDT—a.m.—EST 8:55

NBC—News WJZ

10:00 EDT—a.m.—EST 9:00

NBC—Breen and de Rose, songs; WEAF
WCHS WFI WEEL WTIC
NBC—Edward Matheis, gospel singer;
WJZ KDKA WBAL WMAL WBZ WRVA
CBS—Maureen Smalls; WABC WAAB
WDRB WLBZ WCAU WOKO WJAS
WGY—Mr. and Mrs.
WHAM—Tower Clock Program
WJVS—Broadway Hits
WNAC—The Voice of Apothecary
WOR—Emily Post, Sidney Nesbitt, baritone, Salada Tea Co.

10:15 EDT—a.m.—EST 9:15

NBC—Clara Lu 'n' Fm, C. F. Mueller Co.;
Louise Starky, Isabelle Carothers and
Helen King, gospel; WEAF WEEL WFI
WRC WGY WCHS WRVA
CBS—Bill and Ginger, popular songs; C. F.
Mueller Co.; WABC WOKO WNAC WJVS
WCAU WJAS
NBC—Hazel Arth, contralto; WJZ WBAL
KDKA—Sammy Fuller
WBZ—Minute Manners
WHAM—Ice (Armed) of the Air

10:20 EDT—a.m.—EST 9:20

WBZ—Duke Dewey and His Hickory Nuts

10:30 EDT—a.m.—EST 9:30

NBC—News; WEAF WFI WRC WCHS
CBS—News; WABC WDRB WJAS WCAU
NBC—Today's Children; Pillsbury Flour
Mills Co. dramatic sketch with Inna
Phillips, Bess Johnson and Walter Wier-
ker; WJZ WBAL WMAL KDKA WBZ
WHAM WRVA
WJVS—The Woman's Hour
WOR—"The Romance of Foods," Prudence
Penny

10:35 EDT—a.m.—EST 9:35

NBC—Joe White, tenor; WEAF WFI WRC
WCHS

10:45 EDT—a.m.—EST 9:45

CBS—Round Towners Quartet Directed by
Harry Simeone; WABC WDRB WCAU
WAAB WJAS WLBZ WNAC

10:50 EDT—a.m.—EST 9:50

NBC—Betty Crocker; General Mills Co.;
cooking talk; WEAF WEEL WCHS WFI
WGY WRC WRVA

10:55 EDT—a.m.—EST 9:55

CBS—Carolyn Gray, pianist; WABC WDRB
WCAU WJAS WLBZ WAAB
NBC—Jack and Loretta Clemens, songs and
guitar; Wilbert Products Co. WJZ
NBC—News WBZ WBAL WMAL
KDKA—Morning Melodies
WHAM—Musical Program
WJVS—Anson Weeks' Orchestra
WNAC—Question Period
WOR—Walden Robinson, songs and piano

11:00 EDT—a.m.—EST 10:00

NBC—Morning Parade, variety musicale;
WEAF WGY WEEL WCHS WLIT WRC
WRVA WTIC

CBS—Cooking Closeups; Pillsbury Flour
Mills, Inc.; Mary Ellis Ames; WABC
WOKO WNAC WDRB WCAU WJAS
WJVS

NBC—U. S. Marine Band WJZ WMAL

WHAM KDKA WBZ

WBAL—Shopping with Peggy Randall

WOR—What to Eat and Why, C. Houston
Gondiss

11:15 EDT—a.m.—EST 10:15

NBC—Alice Joy, the Dream Girl, Platt and
Nipponian piano duo; WJZ WBAL KDKA
WMAL WHAM WBZ

CBS—Will Osborne's Orchestra; Pedro de
Cordeira, philosopher, Corn Products Re-
fining Co.; WABC WNAC WDRB WCAU
WJAS WLBZ WOKO

WJVS—Woman's Hour

11:30 EDT—a.m.—EST 10:30

NBC—Rhythm Rumblers, Mary Steele, con-
tralto, Walter Blaufuss' Orchestra; WJZ
WBAL KDKA WMAL

CBS—The Capistrano; WABC WNAC
WDRB WOKO WJAS WLBZ WIP

CBS—Pete Woolery, tenor; Orchestra;
WCAU WJVS

WBZ—Orchestra

WHAM—Mrs. Thrifty Buyer

WOR—"Beauty Casting"; Facial Gymnas-
tics to Music

11:45 EDT—a.m.—EST 10:45

CBS—The Captains; WLBZ WCAU
CBS—Ben Alley, tenor, Littman's 5th
Avenue Corp.; WABC
WHAM—Rhythm Rumblers (NBC)
WJVS—Woman's Hour
WNAC—The Melody Sweethearts; Borden
Co.

WOR—"Strikingly Strange"; Rod Arkel,
Highlights on the News

AFTERNOON

12:00 Noon EDT—EST a.m. 11:00

NBC—Maple City Four, Crazy Crystals
Water Co.; WEAF WEEL WLIT WGY
WCHS WRC WMAL

CBS—"The Voice of Experience"; Wasey
Products, Inc.; WABC WNAC WDRB
WCAU WJAS WJVS

NBC—Vocal Solists; WJZ

KDKA—Mad Day, songs

WBAL—Sonia Esen

WBZ—The Monitor Views the News, Ernest
Beaufort

WHAM—Tom Gruerson, organist

WOR—Freddie Farber, Songs at Piano

WRVA—Art Brown, Organist

12:15 p.m. EDT—EST a.m. 11:15

NBC—Ludell Manners, soprano; WEAF
WRC WEEL WTIC

CBS—The Four Showmen; WABC WLBZ
WAAB WCAU

NBC—Wendell Hall, ukulele and songs;
WJZ WMAL WHAM WBAL WRVA

KDKA—Honey Boy and Sassafras

WBZ—Time, Weather, Temperature

WGY—Martha and Hal

WJVS—The Woman's Hour

WNAC—News and Weather

WOR—"Bright Ideas" in Home Making with
Christine Ray

12:20 p.m. EDT—EST a.m. 11:20

WBZ—Old Farmer's Almanac

WCHS—Farm Flashes

WDRB—Four Showmen (CBS)

WOR—Musical Program

12:25 p.m. EDT—EST a.m. 11:25

WBZ—Governor Ely's Committee on Street
and Highway Safety

WOR—Minute Manners, Mrs. J. S. Bailly;
P. Duff and Sons, Inc.

12:30 p.m. EDT—EST a.m. 11:30

NBC—Vic and Sade, comedy sketch with
Art Van Harvey, Billy Melson and Ber-
nardine Flynn; WJZ WHAM WMAL WBZ
WRC KDKA WBAL WRVA

CBS—Smilin' Ed McConnell, Acme White
Lead and Color Works; WJVS WOKO
WNAC

NBC—Rex Battle's Concert Ensemble;
WEAF

CBS—Fisher Vets' Ensemble; WABC
WCAU Harold Knight's Orchestra
WEEL—Stock Exchange Quotations

WGY—Hark Keene's Radio Gang
WOR—Organ Recital George Shackley

12:35 p.m. EDT—EST a.m. 11:35

WEEL—Boston Farmers Produce Market
Report

12:45 p.m. EDT—EST a.m. 11:45

NBC—Sou'wells male quartet WJZ WBZ
WBAL WHAM WRVA

CBS—Esther's Ensemble; WABC
WOKO WAAB WLBZ WJAS WCAU

KDKA—Dick Fuller's Orchestra
WCHS—Rex Battle's Ensemble (NBC)

WEEL—A Bit of This and That; Caroline
Cabot Del Castillo

WJVS—The Washington Post Presents
WNAC—The Shopper's Exchange

1:00 p.m. EDT—EST Noon 12:00

NBC—Market and Weather Reports; WEAF
CBS—Al Kavelin's Orchestra; WABC
WNAC WOKO WCAU WDRB WJVS
WJAS

HIGH SPOT SELECTIONS FOR FRIDAY

(Time Given is Eastern Daylight)

3:00 p.m.—Maria's Matinee with Lanny Ross and Mary Lou; NBC WEAF network.
8:00 p.m.—Ethel Shutta; Walter O'Keefe; Bobby Dolan's orchestra; NBC-WJZ network.
8:00 p.m.—Concert, Countess Albani and Rosario Boardman's orchestra; NBC-WEAF chain.
8:30 p.m.—Gene Arnold and the Commodores; NBC WJZ network.
9:00 p.m.—Phil Harris' orchestra, Leah Ray blues singer; NBC WJZ network.
9:30 p.m.—Phil Baker; Harry McNaughton, Irene Beasley; NBC WJZ network.
10:00 p.m.—First Nighter, drama; NBC WEAF network.
10:00 p.m.—Fulton Oursler, in "Stories That Should Be Told"; NBC-WJZ network.
10:30 p.m.—Jack Benny and Mary Livingston; NBC WEAF network.
10:30 p.m.—Frank Black conducting NBC String Symphony; NBC-WJZ network.
10:45 p.m.—Eavesdropping on Chinatown telephone exchange, San Francisco; CBS-WABC network.
11:45 p.m.—National Geographic Sy. Army Air Corps stratosphere flight; NBC-WJZ network.

NBC—Words and Music; Ruth Lyon, so-
prano; Frederick Bittke, baritone; string
ensemble, Harvey Hays, narrator; WJZ
WBAL WMAL

KDKA—Market Reports

WBZ—Weather Reports

WFI—Emerson Gills' Orchestra (NBC)

WGY—Bradley Kincaid, Mountain Ballads

WHAM—Tower Trio

WOR—Dr. H. I. Strandhagen, Health Talk

WRVA—X Bar B Boys

1:05 EDT—p.m.—EST 12:05

WBZ—New England Agriculture, E. J.
Rowell

1:10 EDT—p.m.—EST 12:10

WEEL—The Free div Kitchen Observer

WHAM—Agricultural Forum

1:15 EDT—p.m.—EST 12:15

NBC—The Honorable Archie, comedy
sketch; WJZ WCHS WMAL

NBC—Emerson Gills' Orchestra; WEAF
WGY WCHS

KDKA—Siesta

WBAL—Farm Hints, University of Mary-
land Extension Service

WEEL—Musical Turns

WJVS—The County Agent Says

WOR—"Having the Stars", Dorothy
Haves, interviewer

WRVA—County Farm Notes

1:25 EDT—p.m.—EST 12:25

WHAM—Agricultural Forum

1:30 EDT—p.m.—EST 12:30

NBC—National Farm and Home Hour; Con-
servational Day Program; guest speakers;
Uncle Sam's Forest Rangers, forest ser-
vice play, et, Walter Blaufuss' Orchestra;
WJZ WHAM KDKA WBAL WBZ WMAL
WRVA

CBS—Velazco's Orchestra; WABC WNAC
WCAU WJAS WJVS WOKO

NBC—Air Breaks, Variety Program; WEAF
WTIC

WCHS—Farmington Merchants

WEEL—New England Kitchen of the Air
with Marjorie Mills

WGY—Farm Program

WOR—Bobby Burns, Poetry Class of the
Air

1:35 EDT—p.m.—EST 12:35

WDRB—Velazco's Orchestra (CBS)

1:45 EDT—p.m.—EST 12:45

CBS—Tony Wons, Peggy Keenan and San-
dra Phillips' piano team, S. C. Johnson
and Son; WHAM WOKO WJVS

WCHS—Moonlight and Roses

WLBZ—Velazco's Orchestra (CBS)

WOR—String Trio, chamber music

WRC—Air Breaks (NBC)

1:50 EDT—p.m.—EST 12:50

WCHS—Musical

2:00 EDT—p.m.—EST 1:00

NBC—The Magic of Speech; Vida Ravens-
croft Sutton; WEAF WEEL WRC WCHS
WTIC

CBS—Bill Huggins, songs; WABC WDRB
WIP WLBZ WOKO WAAB WJVS

WCAU—Robert Mark, baritone

WGY—A la tette Halstead, contralto

WHAM—Address by Commander McMillan
of Salvation Army

WNAC—The Municipal Forum

WOR—Dr. Arthur Frank Payne, "The Psy-
chologist Says"

2:15 EDT—p.m.—EST 1:15

CBS—Romance of Helen Trent, Affiliated
Products Inc.; WABC WCAU WLBZ

CBS—Johnny Augustine's Novelty Orches-
tra; WDRB WNAC

WGY—Housatonic Chats

WJVS—Afternoon Rhythms

WOR—The Virginians, male quartet

2:30 EDT—p.m.—EST 1:30

NBC—Down the Song Trail; George Bruler,
baritone, e. WEAF WLIT WCHS WTIC WRC
WEEL

CBS—Ann Leaf, organist; WABC WIP
WOKO WDRB WJAS WJVS WNAC

NBC—Snack Out, comedy duo with Mari-
on and Jim Jordan; WJZ WHAM WBAL
WMAL

KDKA—Home Forum; Good Luck Dessert
Co.

WBZ—"Books and Authors," Edwin F.
Edgett

WCAU—Women's Club of the Air

WGY—Albany on Parade

WOR—Martha Deane, fashions, food, beau-
ty, child training

WRVA—Market Reports

2:45 EDT—p.m.—EST 1:45

NBC—Ma Perkins, Proctor and Gamble Co.;
dramatic sketch, Virginia Payne, Marg-
ery Hanlon, Karl Hubel, Wilard Farnum
and Charles Eggleston; WEAF WRC WGY
WLIT WFI

NBC—Alice Perkins, bass baritone; WJZ
WMAL WBAL

WCHS—Margaret Whittier, pianist

WHAM—Dance Orchestra

WRVA—Sunshine Program

3:00 EDT—p.m.—EST 2:00

NBC—Maria's Matinee, General Foods Cor-
poration, Lanny Ross, tenor; Mary Lou,
Conrad Thibault, baritone, and Gus Haen-
schen's Orchestra; WEAF WRC WGY
WCHS WFI WEEL WTIC

CBS—Hurdy Gurdy, Min. WABC WOKO
WAAB WJAS WIP WJVS

NBC—First Ladies of the Capitol Interview-
ed by Margaret Santry of the Washington
Post; WJZ WBAL WMAL WBZ KDKA
WCAU—T-reators

WHAM—Contract Bridge Talk

WNAC—Baseball Game, Red Sox vs. Wash-
ington Free Hoex, announcing

WOR—Show Boat Boys harmony team

3:15 EDT—p.m.—EST 2:15

CBS—The Flon Boys; WABC WOKO WAAB
WJVS WJAS WIP

NBC—Visit to Foreign Villages of Century
of Progress; WJZ KDKA WBAL WMAL
WCAU—Women's Club of the Air

WHAM—Rochester Evening School of the
Air

WOR—The Easy Chair; Musical Program

3:30 EDT—p.m.—EST 2:30

CBS—The Grab Bag, variety program;
WABC WOKO WJAS WIP WAAB WJVS
WCAU

NBC—Temple of Song; WJZ KDKA WMAL
WBAL WHAM WRVA

WBZ—Home Forum, Good Luck Dessert
Co., Cooking School, Mildred W. Carlson

WOR—"Your Garden in June" Talk by Dr.
C. H. Corners

3:45 EDT—p.m.—EST 2:45

WOR—Afternoon Musicals

4:00 EDT—p.m.—EST 3:00

NBC—Your Lover, songs; WEAF
NBC—Orlando's Concert Ensemble; WTIC
WRC WCHS WRVA WGY

CBS—The Dictators; WABC WOKO WJAS
WIP WJVS

NBC—Betty and Bob, dramatic sketch;
General Mills, Inc.; WJZ WBAL WBZ
KDKA WHAM WMAL

WCAU—The Pickard Family

WEEL—Stock Exchange Quotations

WGY—Hank Keene's Radio Gang

WJVS—Baseball Game, Washington vs.
Cleveland

4:15 EDT—p.m.—EST 3:15

NBC—Sche Revell at Large Interviews;
WEAF WTIC WEEL WCHS

NBC—The Squeezing Stranger, Bauer and
Black; Wade Booth, baritone, Dramatic
Sketch with Dorothy Day; WJZ WBAL
KDKA WBZ WMAL WHAM WRVA

WGY—Book News, Levey Fuller

4:30 EDT—p.m.—EST 3:30

NBC—Norman L. Houtler's Concert Or-
chestra; WEAF WTIC WRVA WEEL
WRC

NBC—Jack Heller, tenor; WJZ WBZ
WBAL WMAL

CBS—U. S. Army Band; WABC WJAS
WOKO WIP WJVS

KDKA—Karen Frances

WCAU—Red Hot and Blue; Mattie Curran
and Bob Grady

WCHS—Loring Short and Harmon

WGY—The Vagabonds, Herald, Dean and
Curt

(FRIDAY CONTINUED)

5:00 EDT—p.m.—EST 4:00

NBC—Palmer Clark's Concert Orchestra: WJZ WMAL
 CBS—Frank Dailey's Orchestra: WOKO
 WIP WJAS WJSV
 NBC—Macame Sylvia of Hollywood; Ralston Purina Co.: WEA WRC WEEI
 WTIC WGY
 CBS—On the Air Tonight, Program Resume: WABC
 WBAL Poetry Recital by the "Bentztown Bard"
 WBZ—Agricultural Markets, E. J. Rowell
 WCAU—Fur Trappers
 WCHS Musicale
 WHAM Boy Scout Program
 WRVA—Why Do We Say? by Helen Stock-dell

5:05 EDT—p.m.—EST 4:05

CBS—Frank Dailey's Orchestra: WABC

5:15 EDT—p.m.—EST 4:15

NBC—Oswald Mazzucchelli, cellist: WEA WRC
 CBS—Kippy, Sterling Products, Inc.; children's sketch: WABC WAAB WCAU WJAS WDRC
 NBC—Palmer Clark's Orchestra: WBAL WRVA
 KDKA—KidJes Club
 WBZ—Monitor Views the News, Henry Edison Williams
 WGY—Three Schoolmasks
 WHAM—News Comments by Al Sigl; Police News
 WLIT RADIO GUIDE Program with Lee Lawrence, Len Baylison, pianist and Fred Veith, guitarist
 WOR—"The Cocktail Hour"; Flora Boyle; Walter Ahrens; Orchestra

5:25 EDT—p.m.—EST 4:25

WGY—Green Mountain Travelogues, Wado

Poulet

WNAC—Perkins Products Company

5:30 EDT—p.m.—EST 4:30

NBC—Frank Merriwell's Adventures; The Western Co.; sketch with Donald Briggs and Dolores Giller: WEA WEEI WTIC WLIT WGY WCHS

CBS—Jack Armstrong, All American Boy; General Mills, Inc.: WABC WOKO WJAS WNAC WDRC WCAU

NBC—Singing Lady nursery rhymes, songs and stories: Kellogg Co.: WJZ WBAL WBZ KDKA WHAM

WJZ—Johnny Slaughter's Orchestra
 WOR—Robert Reed, "Town Talk"
 WRVA—Saltwater Sweethearts

5:45 EDT—p.m.—EST 4:45

NBC—Alice in Orchestralia, dramatization with music: WEA WEEI WCHS WGY WRC

CBS—Gordon Dave and Bunny, songs; J. L. Prescott Co.: WABC WAAB WDRC WOKO WJAS WCAU

NBC—Little Orphan Annie Wander Co.; childhood playlet: WJZ KDKA WHAM WMAL WBZ WBAL WRVA

WNAC—Bob White's Scrap Book
 WOR—Dorothy Shea Contralto Orchestra

NIGHT

6:00 EDT—p.m.—EST 5:00

NBC—Horatio Zito's Orchestra: WEA WJZ WRVA

CBS—H. V. Kaltefleiter news: WABC WOKO WAAB WDRC WJSV

NBC—Dorothy Page, songs and Orchestra: WJZ WBAL

KDKA—Trip Temperature, Weather
 WCAU—Jim Burgess

WBZ—O'Leary's Irish Minstrels
 WCAU—Harold Knight's Orchestra

WEEI—The Evening Tattler
 WGY—Evening Brevities; News Items

WHAM—Adventures of Frank Merriwell
 WNAC—News
 WOR—Uncle Don

6:15 EDT—p.m.—EST 5:15

NBC—A. Carlo Ferdinando's Orchestra: WJZ WBAL WHAM

CBS—Bobby Benson and Sunny Jim; Hecker H. O. Inc.: WABC WAAB WDRC WCAU WOKO

NBC—Horatio Zito's Orchestra: WRC WFI
 CBS—Kippy, children's sketch; Sterling Products, Inc.: WJSV

KDKA—Baseball Resume
 WBZ—Baseball Resume, Bill Williams; Goodrich Rubber Co.

WCHS—Austin Goodwin's Sports Review
 WGY—Joe and Eddie, comedy

WNAC—Baseball Scores
 WRVA—Cecil and Sally

6:25 EDT—p.m.—EST 5:25

WCHS—Movie Program

6:30 EDT—p.m.—EST 5:30

NBC—Cheerio Musical Mosaics, novelty arrangements of poetry and music, soloists, chorus and orchestra, direction of J. Harrison Isles: WEA

CBS—Nick Lucas songs: WABC WAAB WDRC WOKO WLBZ WCAU

NBC—O'Leary's Irish Minstrels: WJZ WBAL WHAM WRVA

CBS—Jack Armstrong, All American Boy, General Mills, Inc.: WJSV

NBC—Frank Merriwell's Adventures, Western Co. sketch: WRC
 KDKA—Comedy Stars
 WBZ—Time, Old Farmers Almanac
 WCHS—Dramatization

Babe Ruth Prize Winner



"Who do you think you're kidding—I bet I didn't win the prize!" That's what the eleven-year-old skeptic, Ired Selby, Jr., of 132 Owen Avenue, Lansdowne Pa., said when he was told that he was the third weekly prize contest winner in Babe Ruth's baseball club contest which is being sponsored by the makers of Quaker Puffed Rice and Quaker Puffed Wheat. But when he was convinced he decided that he would be Ruth's guest for a week in Chicago, and that he would take his mother with him so they could see the World's Fair.

Young Selby is the third person to win the grand prize which is given away each week in connection with the contest Babe Ruth runs on his radio programs, Mondays, Wednesdays and Fridays at 8:45 p.m. EDT over the NBC blue network. Each week he also gives away 100 fielders' gloves and 100 autographed Babe Ruth baseballs. Winner of the grand prize each week can decide whether he—or she—will go to New York or Chicago with Babe Ruth for a full week as Ruth's guest, and can also decide whether mother or father will accompany.

WEEI—Baseball Scores

WGY—Froxy Frohes

WLW—Jack Armstrong, sketch

WNAC—The Merry Go-Round

6:35 EDT—p.m.—EST 5:35

WEEI—Current Events

6:40 EDT—p.m.—EST 5:40

WEEI—The Old Panter

6:45 EDT—p.m.—EST 5:45

CBS—Garrl Presents, Joe Williams: WABC
 NBC—William Han tenor, Orchestra: WEA WFI WCHS WTIC

CBS—Charles Barnet's Orchestra: WOKO WLBZ WDRC

NBC—Lowell Thomas, Today's News; Sun Oil Co.: WJZ WLW WBZ KDKA WBAL WHAM WMAL

WCAU—Pe zell Program
 WOR—Dinner Music

WRVA—Rhythm Parade
 WCAU—Te. Talbot

6:50 EDT—p.m.—EST 5:50

WCAU—Te. Talbot

6:55 EDT—p.m.—EST 5:55

WCAU—Te. Talbot

7:00 EDT—p.m.—EST 6:00

NBC—Baseball Resume, B. F. Goodrich Rubber Co., Ford Bond: WEA WRC

CBS—Charles Barnet's Orchestra: WABC WNAC WOKO WJAS WCAU

NBC—William Han tenor, Orchestra: WLIT WRC

NBC—Amos 'n' Andy, Pepsodent Co.: WJZ WBZ WBAL KDKA WLW WRVA WMAL

WCHS—Markson Bros.
 WEEI—Comedy Stars of Hollywood

WGY—Duo Dixon songs
 WHAM—Kendall Sportscast

WOR—Ford Frick, Sports Resume; Mennen Co.

7:15 EDT—p.m.—EST 6:15

NBC—Intercollegiate Council Program, The Approach of the United States to World Affairs, "Domestic Problems in Foreign Affairs," Willard L. Thorp: WJZ WBZ

NBC—Galette presents Gene and Glenn comedy sketch: WEA WCHS WGY WEEI WRC

CBS—Just Plain Bill, skt., Kolynos Sales Co.: WABC WNAC WCAU WJAS WJSV

KDKA—Silvertoppers, male quartet

WHAM—Frohes

WLW—Joe Emerson, songs

WOR—Front Page Drama

WRVA—Enid Bur

7:30 EDT—p.m.—EST 6:30

NBC—Arlene Jackson, songs: WJZ WBAL
 NBC—Trappers, I. J. Fox, Inc.; orchestra and male quartet: WEA

CBS—Music on the Air: Tide Water Oil Sales Co.; Jimmy Kemper: WABC WOKO WNAC WDRC WCAU WJSV WLBZ WJAS

KDKA—Nancy Martin
 WBZ—Three Corner Sisters, Eddie Fitzgerald, accompanist

WCHS—Three X Sisters (NBC)
 WGY—Ulica Club Singers, Marion Williams, soprano, Roger Sweet, tenor; Muted Strings

WIP—Four Showmen (CBS)
 WLW—Bob Newhall, Maspoach Sportsman

WOR—Cal Tinney's Shindig, Tex Fletcher, cowboy songs

7:45 EDT—p.m.—EST 6:45

NBC—The Goldbergs, Pepsodent Co. sketch: WEA WCHS WEEI WGY WRC WLIT

CBS—Boake Carter, news, Philco Radio and Television Corp.: WABC WNAC WCAU WJAS WJSV

WLW—Melody Masters
 WOR—Jack Arthur baritone; Orchestra

8:00 EDT—p.m.—EST 7:00

NBC—Concert; Cities Service Co.; Countess Olga Albani, soprano, Quartet; Frank Banta and Milton Reitenberg, piano duo; Rosario Bourdon's Orchestra: WEA WTIC WGY WRC WEEI WCHS WLIT WRVA

CBS—Evan Evans, baritone; Mary Eastman contralto, Orchestra: WABC WNAC WDRC WJSV WLBZ WIP WJAS WOKO

NBC—Ethel Smita, Walter O'Keefe and Bobby Dolan's Orchestra; Lamont Corbiss and Co.: WJZ WBAL WBZ KDKA WHAM WMAL

WLW—Gene Burchell's Orchestra
 WOR—"The Taystee Loaders", Billy Jones and Ernie Hare, Ben Selvin's Orchestra

8:15 EDT—p.m.—EST 7:15

CBS—Easy Aces comedy sketch; Wyeth Chemical Co.: WABC WNAC WCAU WJAS WOKO

WLW—Prairie Symphony

8:30 EDT—p.m.—EST 7:30

CBS—Court of Human Relations; McFadden Publications, Inc.: WABC WOKO WNAC WDRC WJAS WJSV WCAU

NBC—Gene Arnold and the Commodores quartet, Crazy Crystals Water Co.: WJZ WBZ KDKA WMAL WBAL

WHAM—Fire King Varieties
 WLW—Unbroken Melodies

WOR—Horton presents Varieties of 1934; Pioneer Brands, Inc., Slim Timblin, The Southern Cyclone, Cavaliers Quartet; Vee Lawnhurst, Green Brother's Novelty Orchestra, Warren Hall, master of ceremonies

Waitin' for the Robert E. Lee (orchestra)
 Let's Dress for Dinner Tonight (Vee and Cavaliers)
 Timblin Spot
 I Met My Waterloo (Vee and Orchestra)
 June Night (orchestra)
 Boogie Man (Vee and Cavaliers)
 Timblin Song
 I Wanna Ring Bells (orchestra)
 Headin' for the Last Round Up (cavaliers and orchestra)
 Hallelujah (ensemble)

8:35 EDT—p.m.—EST 7:35

WHAM—Gene Arnold and the Commodores (NBC)

8:45 EDT—p.m.—EST 7:45

NBC—Babe Ruth, Quaker Oats Co.; Baseball Comment dramatization: WJZ WBAL WHAM WMAL KDKA

WIP—Songwriters (CBS)

9:00 EDT—p.m.—EST 8:00

NBC—Waltz Time, Sterling Products Co.; Frank Munn, tenor; Vivienne Segal, soprano; Abe Lyman's Orchestra: WEA WEEI WCHS WLIT WGY WRC

NBC—Phil Harris' Orchestra; Leah Ray, blues singer, Northam Warren Corp.: WJZ WBZ KDKA WBAL WHAM WMAL

Medley: (orchestra)
 Touch of Your Hand
 Mademoiselle
 Unless Your Heart Is Mine
 Liza (orchestra)
 He Never Knew She Lived Next Door (Phil Harris)
 Here Come the British, Bang Bang (Phil Harris)
 Waiting for a Street Car (double)
 Side by Side by the Sea Side (trio)
 If I Can't Have Anna in Cuba (trio)

C. N. Will Osborne's Orchestra; Raddie Harris Interviewing Guest Star; Katherine Carrington, Milton Watson, soloist: WOR

(CONTINUED ON NEXT PAGE)

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HIGH SPOT SELECTIONS FOR SATURDAY

(Time Given Is Eastern Daylight)

- 2:15 p.m.—Prime Minister R. B. Bennett of Canada, address at Rensselaer Polytechnic Institute commencement exercises: NBC-WEAF network.
- 2:30 p.m.—Hessberger's Bavarian concert orchestra: NBC-WJZ network.
- 3:00 p.m.—Rebroadcast from Vienna; military music; "Aite" Deutschemeister Band: NBC-WJZ network.
- 7:15 p.m.—Poughkeepsie Regatta, annual intercollegiate crew races: NBC-WJZ network.
- 8:00 p.m.—Morton Downey's Studio Party; Chicago artists, guests: CBS-WABC network.
- 8:30 p.m.—Floyd Gibbons, the Headline Hunter; Shikret's orchestra: NBC-WEAF network.
- 9:00 p.m.—Grete Stueckgold, soprano; Kostelanetz' orchestra; chorus: CBS-WABC net.
- 9:30 p.m.—Detroit Symphony orchestra, direction of Victor Kolar: CBS-WABC network.
- 9:30 p.m.—Beatrice Fairfax, dramatizations: NBC-WEAF network.
- 10:30 p.m.—Alka Seltzer presents WLS National Barn Dance; Linda Parker; Uncle Ezra; Sparreribs, the Westerners, Maple City Four and other stars: NBC-WJZ network.
- 10:30 p.m.—Elder Michaux's Congregation: CBS-WABC network.

(SATURDAY CONTINUED)

- 3:15 EDT—p.m.—EST 2:15
WOR Ross McLean, baritone; Hal Beckert, organist
- 3:30 EDT—p.m.—EST 2:30
NBC—Week End Revue; Variety Musicals; WEAF WRC WGY WFI WCHS WRVA WTIC WEEI
CBS—Dancing Echoes: WABC WOKO WJAS WAAB WIP WCAU
NBC—Saturday's Songsters, Harry Kogen's Orchestra, Little Jackie Heller, tenor; Edna Odell, contralto: WJZ WBAL WHAM KDKA WMAL WBZ
WOR—Afternoon Musicals, John Stein's Arise Ensemble, Anna Reichl and Frank Riccardi
- 4:00 EDT—p.m.—EST 3:00
CBS—Aunt Leaf at the Organ: WABC WOKO WJAS WIP
NBC—Miniature Theater one act play: WJZ KDKA WBAL WMAL WHAM WBZ
WCAU—Pickard Family
- 4:30 EDT—p.m.—EST 3:30
NBC—Kalter Meyer's Kindergarten: WJZ WBAL KDKA WMAL WHAM WRVA WBZ
NBC—The Lark Next Door, children's program, direction of Madge Tucker: WEAF WEEI WRC WCHS WGY WLIT WTIC
CBS—George Scherban's Russian Gypsy Orchestra: WABC WOKO WJAS WCAU
WOR—Gus Steck's Chantellers
- 5:00 EDT—p.m.—EST 4:00
NBC—Palace, Clark's Concert Orchestra: WJZ WHAM KDKA WRVA WMAL WBAL WBZ
CBS—Velasco's Orchestra: WABC WOKO WDRS WJAS WCAU
NBC—Don Bigelow's Orchestra: WEAF WCHS WGA WLIT WEEI WTIC
- 5:05 EDT—p.m.—EST 4:05
WOR—Program Resume
- 5:15 EDT—p.m.—EST 4:15
CBS—On the Air Tonight: WABC
WEEI—Education Service, Irving Lindabury
WGY—Brailley Kincaid, mountain ballads
WOR—Bernard Gabriel piano recital
- 5:20 EDT—p.m.—EST 4:20
CBS—Velasco's Orchestra: WABC
- 5:30 EDT—p.m.—EST 4:30
CBS—Jack Armstrong All American Boy; General Mills, Inc.: WABC WOKO WNAC WCAU WDRS WJAS
NBC—Platt and Nieman, piano duo: WJZ WBAL WHAM WRVA WBZ
KDKA—A Recen, Bill and Alex
WCHS—Midford Andrews, baritone
WGY—Martha and Hal
WJVS—Johnny Slaughter's Orchestra
WOR—French Class, Dr. Thatcher Clark
- 5:45 EDT—p.m.—EST 4:45
NBC—Little Orphan Annie; Wander Company cuckoo playlet with Shirley Bell, Alan Brueck, Henrietta Tedro and Harry Canale: WJZ WBAL KDKA WHAM WMAL WRVA WBZ
CBS—Mitscha Ragonsky's Ensemble: WABC WOKO WAAB WCAU WDRS WJVS
WGY—The Vagabonds, Herard, Dean and Cart
WNAC—The Yankee Sliders

NIGHT

- 6:00 EDT—p.m.—EST 5:00
NBC—Al Pearce and his Gang: WEAF WLW
NBC—Angelo Ferdinand's Orchestra: WJZ WBAL WMAL WHAM
KDKA—Temperature and Weather
WBZ—Wings; George Mason, Aviation Editor
WCHS—News Flashes
WEEI—The Evening Tatler
WGY—Evening Bravities
WJVS—News, Marble Tournament
WNAC—News Flashes, Weather
WOR—Linda Don kids' program
WRVA—Rhythm Parade
- 6:15 EDT—p.m.—EST 5:15
CBS—Billy Hays Orchestra: WABC WAAB WCAU WOKO WLBZ WDRS
NBC—Al Pearce and his Gang: WFI WRC KDKA—Ba-chal Resume, B. F. Goodrich Rubber Co.
WBZ—Goodrich Baseball Resume, Bill Williams

- WCHS—Sports Review
WGY—Sports Parade with Jim Healey
WNAC—Baseball Scores
WRVA—Ceil and Sally
- 6:20 EDT—p.m.—EST 5:20
WCHS—Musical Interlude
WNAC—The Musica Rhymster
- 6:25 EDT—p.m.—EST 5:25
WNAC—Racing Results
WRVA—Sports Reporter
- 6:30 EDT—p.m.—EST 5:30
NBC—Tom Coakley's Orchestra: WEAF WRC WTIC
CBS—Charles Carhle, tenor: WABC WDRS WAAB WLBZ
NBC—Stamp Club; Proctor and Gamble Co.; Capt. Tim Healy: WJZ
CBS—Jack Armstrong, All American Boy; General Mills, Inc.: WJVS
NBC—Twenty Fingers of Harmony: WBAL KDKA
WBZ—Program Highlights
WCAU—Harold Knight's Orchestra
WCHS—Randall and MacAllister
WEEI—Baseball Scores
WGY—Ma Fraser's Boarding House
WHAM—News, Market Reports
WLW—Jack Armstrong sketch
WNAC—The Merry Go Round
WOR—Motor Tips, Clifford M. Sage
WRVA—Hi Plane Pilots
- 6:35 EDT—p.m.—EST 5:35
WEEI—Current Events
WHAM—Twenty Fingers of Harmony (NBC)
- 6:40 EDT—p.m.—EST 5:40
WCAU—Around the World in Your Armchair
WEEI—Musical Program
- 6:45 EDT—p.m.—EST 5:45
NBC—John Herrick, baritone, Orchestra: WJZ WBAL WBAL KDKA WHAM WBZ
CBS—Frederic Wilmar Wile, talk: WABC WOKO WNAC WDRS WCAU WJVS WLBZ
NBC—Tom Coakley's Orchestra: WEEI WGY WLW
WCHS—Roger McGrath
WOR—Phil Cook, comedian
- 6:55 EDT—p.m.—EST 5:55
WOR—Melody Moments
- 7:00 EDT—p.m.—EST 6:00
NBC—Flying with Capt. Al Williams, aviator and stunt flyer: WJZ WBAL WRVA KDKA WMAL
CBS—Leon Belasco's Orchestra: WABC WOKO WDRS WJAS WJVS WAAB WCAU
NBC—Three Scamps, male trio: WEEI WGY WTIC
NBC—Baseball Resume; B. F. Goodrich Rubber Co.; Ford Bond: WEAF
WBZ—The World in Review: Harold Manchester
WHAM—Kendall Sportscast
WLW—Margaret Carlisle, vocalist
WNAC—Boston Sunday Advertiser, Dramatization
WOR—Ford Frick, sports resume, Mennen and Co.
- 7:15 EDT—p.m.—EST 6:15
NBC—A.R. Brown in the News, 'Home-spun' Dr. William Hiram Foulkes: WEAF WGY WRC WCHS
NBC—Poughkeepsie Regatta, Annual Crew Races: WJZ
KDKA—Dick Fraser's Orchestra
WEEI—Ethel Greiner, songs
WLBZ—Leon Belasco's Orchestra (CBS)
WLW—The Old Gray Mare, Orchestra and vocalists
WOR—Harry Herzhfield
- 7:30 EDT—p.m.—EST 6:30
NBC—Eddie Peabody wizard of the banjo; The De Marco Sisters, vocal trio; Joey Nash, vocalist; Ricard Humbert's Orchestra, Pure Oil Co.: WEAF WFI WRC WGY WCHS
CBS—Betty Barthell; Melodeers: WABC WOKO WDRS WCAU WJAS WJVS WLBZ WNAC
WEEI—After Dinner Revue
WHAM—Dance Orchestra
WLW—Bon Newhall Mail Pouch Sportsman
WOR—America Legion Band, East Orange Post
WRVA—News Reporter
- 7:45 EDT—p.m.—EST 6:45
CBS—Roy Helton, "Looking at Life": WABC WNAC WJAS WDRS WLBZ WOKO WJVS WCAU
KDKA—Crew Races (NBC)

- WHAM—Old Timers, featuring Herb and Hank
WLW—The Old Gray Mare; Orchestra and Vocalists
- 8:00 EDT—p.m.—EST 7:00
NBC—Teddy Bergman, comedian; Betty Queen, contralto, Bill Smith, baritone, Harold Stern's Orchestra, Phillips Jones Corp: WEAF
NBC—The Dream Hour, U. S. Marine Band, Capt. Taylor Branson, conductor: WEEI WRC
CBS—Morton Downey's Studio Party: WABC WOKO WNAC WJAS WDRS WLBZ WCAU
KDKA—H. S. Perry A Capella Choir
WCHS—Lyons Program
WGY—String Ensemble
WOR—City Government Talk
WRVA—Cross Roads Symphony
- 8:15 EDT—p.m.—EST 7:15
NBC—Poughkeepsie Regatta; Annual Intercollegiate Crew Races: WJZ WBAL WHAM WBZ
NBC—Bavarian Peasant Band, direction, Karl Weiss: WJZ WMAL WBAL WBZ KDKA
WHAM—Musical Program
WJVS—Morton Downey's Studio Party (CBS)
WOR—All Star Trio, vocal and Instrumental Novelities
- 8:20 EDT—p.m.—EST 7:20
WHAM—Bavarian Peasant Band (NBC)
- 8:30 EDT—p.m.—EST 7:30
NBC—Hands Across the Border; Guest Soloists, Joseph Littau's Orchestra: WJZ WBAL WMAL KDKA
NBC—Floyd Gibbons, The Headline Hunter; Johns Manville Corp., Orchestra: WEAF WEEI WRC WRVA WGY WFI WCHS WLW WTIC
WBZ—Band Music
WHAM—Stromberg Carlson Evening Interlude
WOR—Arthur Warren's Orchestra
- 8:45 EDT—p.m.—EST 7:45
CBS—"Fats" Waller, songs: WABC WNAC WJAS WDRS WJVS WOKO WLBZ WCAU
9:00 EDT—p.m.—EST 8:00
CBS—Grete Stueckgold with Andre Kostelanetz' Orchestra, Chorus; Liggett and Myers Tobacco Co.: WABC WNAC WDRS WCAU WJAS WJVS WLBZ WOKO
NBC—Jamboree musical varieties: WJZ WBAL WBAL WHAM
KDKA—Golf Program
WBZ—New England Community Singing Clubs, direction Gil Hamlin
WOR—Freddie Farber and Edith Handman variety act, songs and patter
WRVA—Tampa Revelers
- 9:15 EDT—p.m.—EST 8:15
NBC—Liliuokalani soprano: WEAF
WBZ—The Monitor Views the News, Henry Edison Willis
WOR—Fred Berrens' Orchestra
- 9:30 EDT—p.m.—EST 8:30
CBS—Detroit Symphony Orchestra from Century of Progress: WABC WJAS WDRS WJVS WNAC WOKO WLBZ WCAU
NBC—Eddie Duchin's Orchestra, Popsodent Co., Edward Davies, baritone: WJZ WBAL WHAM KDKA WMAL WBZ
NBC—Beatrice Fairfax, dramatization; General Foods Corp.: WEAF WEEI WCHS WGY WFI WLW WRC
- 9:45 EDT—p.m.—EST 8:45
CBS—Gerald Presetts, Joe Williams: WABC
WOR—"Mountain Moments", Pete Canova, Dwight Batcher, hillbilly songs, g.d. tar dialogue
- 9:55 EDT—p.m.—EST 8:55
WCAU—Around the World in Your Armchair
- 10:00 EDT—p.m.—EST 9:00
NBC—Terraplane Program, Hudson Motor Car Co.: WEAF WEEI WCHS WFI WGY WLW WRVA WRC
NBC—The River Place, Music and Drama: WJZ WEAM WBAL WMAL
KDKA—Behind the Law, Elmer W. Faber, Historian of the Pennsylvania State Police
WBZ—Joe Rives' Orchestra
WNAC—Dick Messer's Orchestra
WOR—"Romance in Song", Della Baker, piano, Wm. Hargrave, baritone
- 10:15 EDT—p.m.—EST 9:15
KDKA—Time Temperature Weather
WHAM—Dance Orchestra
WOR—Musical Program
- 10:20 EDT—p.m.—EST 9:20
WBZ—Stuart Gregg, James J. O'Hara
- 10:30 EDT—p.m.—EST 9:30
NBC—Guy Lombardo's Orchestra: WEAF WFI WRVA WGY WCHS WRC
CBS—Elder Michaux' Congregation: WABC WOKO WAAB WDRS WJAS WLBZ WJVS WCAU
NBC—ALKA-SELTZER PRESENTS WLS Barn Dance, Hal O'Halloran, Uncle Ezra; Sparreribs, Linda Parker, Lula Belle, The Hoosier Hot Shots, The Westerners, Maple City Four and Cumberland Ridge Runners: WJZ WHAM WBAL KDKA WMAL WLW WBZ
WNAC—"Yankee Yarns" with Alton Hall Blackington
WOR—Dion Kennedy Organ Recital
- 10:45 EDT—p.m.—EST 9:45
WMAL—Alfredo Brito's Orchestra

- 10:50 EDT—p.m.—EST 9:50
WNAC—The Musical Rhymster
- 10:55 EDT—p.m.—EST 9:55
WNAC—Baseball Scores
- 11:00 EDT—p.m.—EST 10:00
CBS—Sylvia Frocs, songs: WABC WOKO WAAB WDRS WJAS WJVS WCAU
WEEI—E. B. Rileout, Weather Forecast
WGY—Dance Orchestra
WNAC—News
WOR—Jack Berger's Orchestra
- 11:05 EDT—p.m.—EST 10:05
WEEI—Baseball Scores
- 11:10 EDT—p.m.—EST 10:10
WEEI—Current Events
- 11:15 EDT—p.m.—EST 10:15
NBC—News: WEAF WFI WGY WRC WTIC WCHS
CBS—News: WABC WJVS WJAS WDRS WCAU—Billy Hays' Orchestra
- 11:20 EDT—p.m.—EST 10:20
CBS—Glen Gray's Orchestra: WABC WNAC WDRS WJAS WIP WJVS WLBZ WGY—Dance Orchestra
- 11:30 EDT—p.m.—EST 10:30
KDKA—News, Dick Fidler's Orchestra
WABC—Glen Gray's Orchestra; (11:45 P.M. EDT) Johnny Johnson's Orchestra; (12 Mid EDT) Ted Fiorito's Orchestra; (12:30 A.M. EDT) Carol Lofner's Orchestra; (1 A.M. EDT) Gene Kardos' Orchestra
WBZ—News, 11:35 P.M. EDT) Alfredo Brito's Orchestra; (12 Mid EDT) Jack Denny's Orchestra; (12:30 A.M. EDT) Vincent Lopez' Orchestra; (1 A.M. EDT) Program Calendar
WCAU—Renee Childs' Orchestra; (11:45 P.M. EDT) Johnny Johnson's Orchestra; (12 Mid EDT) Ted Fiorito's Orchestra; (12:30 A.M. EDT) Carol Lofner's Orchestra
WCHS—One Man's Family
WEAF—One Man's Family, dramatic sketch; Anthony Smythe; (12 Mid EDT) Dan Russo's Orchestra; (12:15 A.M. EDT) Carefree Carnival
WEEI—One Man's Family; (12 Mid EDT) Doc Pexton's Orchestra; (12:15 A.M. EDT) Carefree Carnival

(CONTINUED ON NEXT PAGE)

Hal O'Halloran

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WJZ-WBZ
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Peeping into the Local Studios

By Murray Arnold

Over 1,000 copies of *Half Remembered Rhymes*, (taken from scripts of the show of the same title heard over WHAM by Ken Lowsen and Allen Sisson) have already been sold. Bob Carter leaves WHAM for extended vacation in Atlantic City to return to the public ledger station September first. WBAL staff still increasing latest addition being *Lee & Tim*, cam sports editor of the Baltimore Morning Sun, who will do sport gab for the Huber station every weekday at 5:30 (EST). *Chin & Kerr* and his orchestra open the new WIP, wired River Drive (Casino Roof).

Last Sunday, WBZ presented to an NBC network one of the most unusual radio features to ever pierce our attention. It was during "The Wrong Track" program that a tragic train wreck occurred, and for four and a half minutes there was only sound effects to carry out the portrayal of the accident.

The original personnel with which WJ began operations over eleven years ago remains intact to this day. Glenn Reggs, KDKA's senior announcer, holds the record among Pittsburgh word spellers, what with handling the coast-to-coast Roosevelt Campaign broadcast two years ago from Forbes Field, the introducing of two coast-to-coast shows from the Heinz Auditorium, and lately, three network programs on one day.

Semi-official reports reach us that the handsome Arthur Padula, owner of the Anchorage, will open the Arcadia in Philly on Sept. 16, with a WIP wire. Plan to splurge with huge floor show, and to feature Rudy Vallee and his orchestra for opening attraction.

WJIT is making preparations for the annual wedding on the Dr. Algase Sunny Smile Club this Friday June 15. Show will be aired directly from the Lit Brother

Auditorium before an audience of 2,000, and will be master-of-ceremonies by the popular Owen Cunningham.

Executive Changes

Appointment of Walter L. Myers, Manager of Station WBZ and WBZA Boston and Springfield to the post of National Sales Representative of the National Broadcasting Company in Boston has been announced by Richard C. Patterson, Jr., NBC Executive Vice President.



J. A. Holman

Simultaneously it was announced that J. A. Holman, pioneer radio executive, had been named Manager of WBZ and WBZA. Both appointments take effect immediately.

Myers has had wide experience in both the newspaper and radio fields and is president of the Boston Advertising Club. He was on the staffs of the *Associated Press* and the *Boston Herald*, and

night editor of the *Boston Traveler* before entering radio with WJIT in 1924. He joined the NBC in 1928 and was made manager of WBZ and WBZA in 1932.

Holman became associated with radio almost with the inception of broadcasting when he was made Radio Representative of the Bell Telephone Company in Ohio. In 1923 he was transferred to New York as Radio Problems Engineer of the American Telephone and Telegraph Company, and became manager of Broadcasting when the A. T. & T. inaugurated radio service through WJAI, now the key station of the NBC-WJAI network.

To observe a century of service to the city, the Schenectady Savings Bank will

sponsor a series of historical programs over WGY. Tom Lewis, of the WGY Players, has drawn the scripting assignment, with the following dramas to be broadcast: June 13, Schenectady Massacre of 1690; June 20 "The Story of Home Sweet Home" dealing with the college days in Schenectady of John Howard Payne; June 27 "The First Trip of the De Witt Clinton Railroad Train from Albany to Schenectady." . . . WHAM remote control operators driving swanky cars, all latest sport models. Announcers wondering how come? Destined for the networks is the jolly robust Lee Lawrence, whose voice there is none more sweet. Catch her over WIP on Monday, Wednesday or Saturday at 1 p. m. or over WJIT at 5:15 on Mondays or Fridays.

From Hollywood comes the blond hand-somish actor *Il Gari*, to thrill the WBAL audience each Friday at 6:15. Gary who played in Grand Hotel and many other flickers is also heard over the Baltimore station each Monday and Wednesday morning at 9:15 on the "Gang Home" program. . . . WDAS has its own stock company composed of members of the station's staff and each week presents a dramatization of some new motion picture. Sample one of these dramas on Thursday at 5 p. m.

Hank Keene, of WGY's "Hank Keene

and his Radio Gang", now shoots golf in the late eighties. Have you heard Mary Stone WDRC's "Song Girl"? If you miss her last show (Friday at 8:15) she'll be back again in the fall in a new series with Harold B. Smith, veteran radio pianist, as her accompanist. . . . Portland sport fans swear by Austin Goodwin who airs sport news over WCSH each weekday at 6:15.

Possessor of a charmingly perfect soprano voice is the beautiful *Corinne Mardock Kenrick*, heard with *Sarah Lewis* at the piano over WIP each Wednesday at 2. . . . *Annette McCullough* heard with tenor *Jerry Brannon* on WGY's new "Radio Sweethearts" show, is a Paul White-man auditions winner, having won the Albany auditions from a field of 200 contestants.

Alice Ives, the lovely directress of WJIT's "Everywoman's Club," (the first social club of the air!) is making plans for the club picnic to be held the end of June.

Max F. Solomon one of Philly's top-notch salesmen (associated with WFI) lining up several large commercials for the fall. WHAM's sport speller, Lowell MacMillan plenty burned up at Lou Gehrig's refusal to chat over the air.

From Washington to Maine, Vacations again

REVIEWING RADIO

(Continued from Page 3)

a flop in his last series") and finally, a parade of English bands, including *Ray Noble* and *Jack Hylton*. For these last I predict a great success because they ARE bands and darn good ones, at that. It's a pity they are not allowed to tour America.

IF THE CUSTOMERS would like to be a bit of help to *John Royal*, program head of the National Broadcasting Company, please write and tell him a few things.

He would like to know whether you would consider it offensive if a Nudism leader were to go on the air in a series to explain the motives back of going around in clothesless colonies. For many months comedians and others on the air have ridiculed the bare ladies and gents and they now believe they have the right, in justice to themselves, to tell the world they are not dizzy, crazy people but people with a constructive and sane idea.

So they sent their head man to the NBC, and he gave several auditions which, by the way were interesting. The only thing that is keeping this series of talks off the air is the fear that the general public may be offended by the subject.

What would you have Mr. Royal do?

IF YOU COUNT the symphonic hours—and full hours—at WJZ and CBS you will find you are being surfeited with symphony, because they are ten a week. But if all the musical comedies and operettas now in *audition* should ever go on the air we shall be distracted by February, and likely to jump up and yell with more provocation than is required for the heroes and heroines of these pieces, demanding that they burst into song just when you wonder how they are going to get out of the old sawmill.

I HAVE JUST completed a poll of the radio artists, to discover how many expect *Maxie Baer* to knock out *Carnera*, or vice versa. I talked with 98 of them, and they are about evenly divided. Thirty-five are betting on Baer and 34 are betting on Carnera. The remainder think it will be a draw. And if you will permit my own guess, I agree with the latter prophecy.

Be that as it may, Joe Cook thinks that with this weather, society now needs a microphone that will give ice water.

ALONG THE AIRIALTO

(Continued from Page 3)

the guest artist idea. The revised program will have *Charles Ruggles* and *Mary Boland* of movie fame doing a series of comedy sketches. . . . *Floyd Gibbons* will do a return engagement for his former weekly magazine sponsor. . . . *Ebrie Hitz* and *Nick Dawson* are slated to return to the airwaves with the "Dangerous Paradise" sketches the latter part of September. . . . *Mrs. Franklin D. Roosevelt* is reported to have signed on the dotted line

for a short series of commercial broadcasts to start soon. . . . *Fred Allen* and his troupe have just been signed for another thirteen weeks. . . . A comic strip detective, *Dick Tracy*, did so well over a local Hub City station that he will rate a three-weekly broadcast over an NBC-WJZ network starting June 18.

RECENTLY this column mentioned that *Ralph Kirby*, the Dream Singer, would occupy the 15-minute spot on Sunday nights left vacant by *Walter Winchell*. It was a news item just as many others are that you read in this pillar, but never does this scribbler remember having received so many letters from readers on one item as I did from this. All I can say is that if any sponsor is looking for a baritone voice, he would do well to hire Kirby. His followers swear by him, and many of them even remarked they would buy his sponsor's product, good or bad.

Vaughn Comes Back

DON'T BE a bit astonished if you hear *Vaughn de Leath* the original "Radio Girl," on an NBC network soon. A program executive of that network has sent for her and it is likely she will revive her "Musical Storehouse" program which was good enough for anyone's ears. . . . Sponsors don't seem to be as fussy as they used to be. A fellow by the name of *Joey Nash* is the featured soloist on the *STUDBAKER* program over CBS. . . . One of the members of *Peter Van Steeden's* orchestra has quite a pull with the rest of the boys in the orchestra—when he's not making music he's following his other profession, which is dentistry. Naturally all the boys in the band are his patients. . . . *Ray Heatherton* is making a series of movie shorts for Warner Bros.

(SATURDAY CONTINUED)

11:30 EDT—p.m.—EST 10:30

WGY—(2 Mid. EDT) Johnny Johnson's Orchestra

WHAM—Democrat and Chronicle News Service, (11:40 P.M. EDT) Brito's Orchestra; (12 Mid. EDT) Jack Denny's Orchestra; (12:30 A.M. EDT) Vincent Lopez' Orchestra; (1 P.M. EDT) Arnie Collins' Orchestra

WJZ—News; (11:35 P.M. EDT) Alfredo Brito's Orchestra; (12 Mid. EDT) Jack Denny's Orchestra; (12:30 A.M. EDT) Vincent Lopez' Orchestra

WLW—Mel Snyder's Orchestra, (11:55 P.M. EDT) News Flashes, (12 Mid. EDT) Dan Russo's Orchestra, (1 A.M. EDT) Benny Meroff's Orchestra, (1:30 A.M. EDT) Moon River, ocean and poems; (2 A.M. EDT) Mel Snyder's Orchestra; (2:30 A.M. EDT) Dance Orchestra

WMAL—(11:45 P.M. EDT) Paul Whiteman's Orchestra, (12 Mid. EDT) Jack Denny's Orchestra

WNAC—(11:45 P.M. EDT) Johnny Johnson's Orchestra, (12 Mid. EDT) Ted Fiorito's Orchestra; (12:30 A.M. EDT) Carl Hoffman's Orchestra

WOKO—Glen Gray's Orchestra; (11:45 P.M. EDT) Johnny Johnson's Orchestra; (12 Mid. EDT) Ted Fiorito's Orchestra, (12:30 A.M. EDT) Carl Hoffman's Orchestra

WOR—(12:00 Mid. EDT) Will Osborne's Orchestra; (12:30 A.M. EDT) Dance Orchestra

WBVA—One Man's Family; (12 Mid. EDT) Dan Russo's Orchestra; (12:15 A.M. EDT) Carefree Carnival

OPEN DOOR TO BEAUTY

(Continued from Page 9)

Our next step is the application of eye-shadow. Many women feel that they cannot wear eye-shadow claiming that it gives them a tired look or a hardening appearance. Of course, there are many women who do not require eye-shadow when nature has done this job for them, but fully seventy percent of the women are too white around the eyes. As a consequence they lose the allure and expression that lies therein. Shadow can be worn in the brightest daylight without being apparent, if it is properly applied. Shadow is intended to enlarge the eye and bring out its natural brilliance.

The proper way to shade the eye is as follows. With the eye closed apply shadow to the eyelid with the finger tip, starting at the point nearest the nose and extending along the lid to a point just past the outside corner of the eye. Then blend this from the eyelash to the eyebrow, making the color conform to the natural arc formed by the socket of the eye. Do not put this on heavily. And be sure that it is blended evenly.

Few women know the uses of an eyebrow pencil thinking that it is designed only to darken or accentuate the eyebrow

This is only part of its work. True, the ordinary type of eyebrow pencil is very unsatisfactory since it is very soft and so cannot be used to line the eye properly; as a matter of fact, it does not even color the eyebrow satisfactorily.

To enlarge the eye draw a line on the lid extending from the point nearest the nose to a point well beyond the outside corner of the eye. Then draw another line on the under-lid of the eye just a little below the lower lash extending from the tear-duct to the outside part of the eye, bringing the lower line up to meet the upper line at the outside corner of the eye. Both these lines should be kept away from the eye-lash approximately one-eighth of an inch. When you have done this shade the lines with the fingertips so as to eliminate all harsh lines, and approximate the degree of color necessary to blend with your eye-shadow.

Next week, our subject will be the correct application of face powder and the finishing touches of your make-up.

Mr. Meadows will be glad to answer any questions that may be asked of him. If you have make-up or other beauty problems, address them to V. E. Meadows, in care of RADIO GUIDE, 551 Fifth Avenue, New York City, N. Y.

PLUMS AND PRUNES

By Evans Plummer

While radio editors the country over are burning up because they were scooped on the news that Amos 'n' Andy, after years and years on the air, were about to take an eight weeks' leave from the Pepsodent program and that "Bring 'Em Back Alive" Frank Buck would fill in you may be interested in HOW the story broke. At least it is some satisfaction to us, among those scooped, to tell that.

It seems that Movie Columnist Jesse Krueger, of a Chicago evening newspaper, was keeping his nightly vigil at the College Inn, a vigil that is so permanent that uninformed people have the strange idea that Jesse is the manager of the joint. But anyway there he sat when in walked explorer Buck.

"I guess I'll be sticking around Chicago awhile this summer," he greeted the columnist. "I've just been signed by Pepsodent to work on the Amos 'n' Andy time."

"So," said Krueger, and realizing that you can't put something on the air where something else is, he was wondering what about the blackface team and the mystery of it all when in walked Charlie 'Andy' Correll.

"Well," drawled Andy, "we've finally succeeded in getting over our request for a vacation. We asked for eight weeks, and we got it!"

And so the story broke . . . but as we go to press, the beautiful portals of the National Broadcast Company remain as silent as the Sphinx . . . They still won't talk for publication!

Author Downey

MORTON DOWNEY, whose opening for a limited engagement at Chicago's *Chez Paree*, brought one of the greatest ovations from the dine and dance crowds yet witnessed in the Windy City, has turned author. His impressions of the World's Fair printed in a morning newspaper, were the work of a finished reporter, and the literary form was excellent, according to Harry Steele, the demon RADIO GUIDE writer, who comments:

"It all goes to show that being a newspaper and magazine butcher on the New Haven and Hartford left its early impressions on Mort. Authors should always begin at the bottom and work upsy like Downey."

But seriously, Mort's doing all right in Chicago, and his only worries are Barbara and the two little tots at home who are ailing with whooping cough. The ten-



ZASU PITTS

Famous film comedienne who will be guest starred on the Lysol Hall of Fame Sunday, June 10, at 10:30 p. m. EDT over the NBC red network, with Edward Everett Horton, another film comic. She and Mr. Horton will be heard in a comedy sketch supported by Jimmy Grier's music from Hollywood

or's rumored resumption of the Downey-Wons-Renard program—with a sponsor—is delayed for the moment, however, as the advertiser is having money trouble.

Rap for Duchin

STILL WAITING as we go to press (but getting his pay regardless) is Eddie Duchin for the opening of the Dells, celebrated Chicago roachhouse. Announced to launch its summer season May 29 the Dells had license difficulties and Sam Hare, owner and big money spender for name talent and bands is holding the bag—while Duchin is a very blue boy . . . Which reminds us of a true yarn you may find amusing.

After contracting for Duchin at a fancy price and mentally applauding himself for his lavishness and liberality in getting a great name Owner Hare entered into gossip with a pair of dancers with whom he happens to be friendly, and he asked: "How about this fellow Duchin? Is he any good?"

CHICAGO listeners will have plenty of opportunity to see and hear their favorites at the local emporiums during the next few weeks. With Eddie Duchin almost at the Dells and Morton Downey at the *Chez Paree* the RKO Palace announces the following schedule. June 8, the *Boswell Sisters*; June 15, Ben Bernie and all the lads and sometime soon, Col. Stoopnagle and Budd.

Found: One Trio

TRIOS to the right of us, trios to the left of us, and trios front and center. We asked for 'em, and we got 'em.

But among the most promising, which with little grooming will knock your ears off, are the three lasses from Oregon, Ill. No, we won't tell their names—but wait till you and Admiral Mike Porter hear them.

That hat's as good as won.

Asst. Pruning

"AS THREATENED, here I am again helping to fill your regularly diminishing space, and today the subject is announcers," writes Danny Glenn, the assistant pruner from Gary, Ind., in the Dillinger hinterlands:

"Plums to Charlie Lyon. He is natural. Can't go for Bill Hay . . . That goes too for the nuke man who handled Ted Honto's Old Gold shows . . . My pick of Chicago's best announcers, Pierre Andre, Truman Bradley and Harold Parkes . . . and that's all I have to say."

Plums And—

PLUMS are awarded to WLS for the splendid *Alka Seltzer* stunt program fed to NBC that Saturday night when the Century of Progress opening was covered from the sky. For the first time a singer, Grace Wilson, vocalized in an airplane to piano accompaniment (by John Brown) from the ground. The synchronization was perfect . . . and plums also to the plane operator, who, when he noticed the WLS transmitter accidentally go off the air for a minute, switched his receiver to another station so that the stunt, so far as the network was concerned, would not be ruined.

And here's a basket of the juicy fruit to our old friend, *Singin' Sam* (and the charming new missus who launched his return to the air Monday May 28, with "Lazy Moon." And now that Sam's back on the air once a week, all we want is more of him—which we'll get come July and August when the *Prager* beer schedule enlarges to twice a week.

More plums, and this time to Richard Hunter and his "championship" *Studebaker* programs starring Joey Nash. You know, of course, that the day has changed to Tuesday?

And now a few wrinkled prunes . . . to the stations of Chicago and networks

for throwing mud all over one another's coverage of the Union Stockyards holocaust. They work together grand in a crisis, but at the end, when everyone's done a real job they all begin fighting over the "bone"—who was first, who did it best, etc . . . Plums to all for their good work, and prunes for their selfish afterthoughts.

More prunes to the networks and the local stations in particular, for their lengthy patter selling ballrooms, restaurants and cabarets during the music pickups from these spots. Instead of convincing prospective dancers and diners by means of music, these pickup points are now running the best form of testimonial—good music—with their boring announcements.

Inside Pickups

WLS IS MAKING rain-producing experiments, and you may be hearing a radio broadcast of their progress before long. Again WLS lives up to its name, the most important station between the Alleghenies and the Rockies to the farmer . . . *Carnation Contented* shows survey reveals the Brahms lullaby leading all other cradle songs by 11000 votes, and *Mine Archita Gall-Carci* will sing it for you on that program on June 18 . . . The PAYOFF: Remember Downey's and Novis' "battle of the tenors"? Well, last week in New York, Schitz, auditioned a show with FOUR (count 'em) tenors in it! We like radio editor Yank Taylor's clever comment—"Schitz has renewed for thirteen weeks' auditions" . . . Then there's another brew *Blue Ribbon* for whom Ben Bernie celebrated the beginning of his fourth year last Tuesday, June 5, with a lot of Hollywood stars on hand for the beer and skittles. By the way, the Old Maestro's film, "Shoot the Works" will be released June 29 . . . Irene Beasley stars in her own program idea beginning July 15 with an eight-week contract over NBC for Litch . . . Dottie Martin, ex-NBC



BABY LEROY

Popular film idol who will lend a note of novelty when he makes his radio debut June 10, 10:30 p. m. EDT, as guest star on the "Forty-Five Minutes in Hollywood" program. The 22-month-old star is characteristically mysterious about what he will disclose on his initial air interview.

Chicago hostess who made good in the film tests, has been taken under the wings of Jack Benny and Mary Livingstone who've taken Dottie to California with them for their air and picture work . . . *Montague Love* did such a beautiful rendition of "Takin' at the NBC studios the other day that he had the whole force of vice-presidents asking to hear more . . . and Taylor Holmes, who isn't such a bad actor himself is showing his wares to a warm CBS client while his daughter is going in for radio singing.

Sportcasts of the Week

confusion has been encountered in this a ring of the famous water carnival because of inability to establish connection with the float bearing race officials but now they're looking forward to some smooth sailing or rowing.

Baseball audiences, that is the radio fans, remain about the same each day, the old regulars pulling up their chairs for every game, with the number growing on Sundays. But, the drops in attendance at the various ball parks are altogether different. In their recent series at Pittsburgh the Cubs opened before 40,000 fans. A few days later they played at Cincinnati and a little more than 700 Red fans trickled through the turnstiles. One thing the baseball moguls could do would be to find out all the tuners-in and charge them a service tax.

If you care for some real horse racing reports, and don't want to wait until some big Derby or other stake comes along, try to cut in on Foster 'Buck Dryden's CKCL (580 kc.) broadcasts of the racing cards in the Toronto section. 'Buck' has a long period on the air each day and his current location will be on the rails of the Long Branch and Dufferin ovals.

Many will bemoan the fact that *Graham McNamee* will again hold down his post as chief narrator of the scrap for the heavyweight box fight title June 14. But, this is one job that can't bear any risk of breaking in a new hand and with Graham up on all points concerning both combatants and neither name requiring any rolling of the tongue (instance Stribling or Schmeling, remember?) he should turn in a handy job. Max Baer gets that "Taxi" drama off his coast June 13, the night before the fight at 7:45 p. m. EDT and he puts on the concluding chapter in the squared arena twenty-four hours later.

SCHEDULE OF EVENTS
(Shown in Eastern Daylight Time)
MONDAY, June 11, 2 p. m., Horse Races, Long Branch, CKCL (580 kc.)
TUESDAY, June 12, 2 p. m., Horse Races, CKCL (580 kc.)
WEDNESDAY, June 13, 2 p. m., Horse Races, CKCL (580 kc.)
THURSDAY, June 14, Carnera Baer Fight, NBC-WEAF WJZ networks.
Saturday, June 16: 2 p. m., Horse Races, Dufferin, (CKCL 580 kc.); 7:15 p. m., Poughkeepsie Regatta, NBC WJZ network.

Of course the biggest treat of the week for sports-minded dial twisters will be the *Primo Carnera-Max Baer* brawl which *Graham McNamee* will bring from Madison Square Garden's Long Island Bowl the night of June 14. Everything connected with the fight has taken on gigantic proportions—the fighters, the price of good seats and the large NBC-WEAF and WJZ hook-up which will carry the blow by blow account to millions of listeners. This scrap really amounts to the first worthwhile heavyweight encounter since *Jack Dempsey* dropped that 14-count decision to *Gene Joseph Tunney* in Chicago seven years ago, so when *Joe Humphries* blows out his official opening of the bout at 10 p. m. EDT, ringside onlookers and radio fans should be able to draw up for some snappy entertainment.

You haven't asked for it, but it is this column's humble guess that no knockout is in the offing and that *Max Baer* will be given the 'duke' as the new heavyweight champion of the world.

By installing a short-wave pack transmitter aboard the official float, NBC announcers have solved the problem of last minute reports of the progress in this year's *Poughkeepsie Regatta* June 16. The broadcast begins at 7:15 p. m. EDT with intricate pick ups along the grueling tour-mile pull along the Hudson River from the observation trains and other vantage points. In past years much delay and

WORLD SHORT WAVE TIME TABLE

Me- ters	Sta- tion	Location	Time
13.92	21 54	W8XK	Pittsburgh, Pa.
13.97	21 47	GSH	England
16.87	17 78	W3XAL	Bound Brook, N. J.
16.88	17 77	PHI	Holland
17.20	17 38	J1AA	Japan
19.55	15 35	CT1AA	Portugal
19.56	15 34	W2XAD	Schererctady, N. Y.
19.64	15 27	W2XE	Wayne, N. J.
19.68	15 25	PONTOISE	France
19.72	15 21	W8XK	Pittsburgh, Pa.
19.73	15 20	DJB	Germany
19.82	15 13	GSE	England
19.84	15 11	HVJ	Vatican City
23.38	12 83	RABAT	Morocco
25.20	11 90	PONTOISE	France
25.27	11 87	W8XK	Pittsburgh, Pa.
25.28	11 86	GSE	England
25.36	11 83	W2XE	Wayne, N. J.
25.39	11 81	ZRO	Italy
25.51	11 76	DJD	Germany
25.53	11 75	GSD	England
25.57	11 73	PHI	Holland
25.60	11 72	VE9JR	Winnipeg, Canada
25.63	11 71	PONTOISE	France
30.40	9 87	EAQ	Spain
31.00	9 67	T14NRH	Costa Rica
31.25	9 60	XETE	Mexico
31.25	9 60	CT1AA	Portugal
31.27	9 59	HBL	Switzerland
31.28	9 59	W3XAU	Philadelphia, Pa.
31.29	9 58	VK2ME	Australia
31.30	9 58	GSC	England
31.36	9 57	W1XAZ	Boston, Mass.
31.38	9 57	DJA	Germany
31.49	9 53	W2XAF	Schererctady, N. Y.
31.55	9 51	VK3ME	Australia
31.55	9 51	GSB	England
31.56	9 50	VV3BC	Venezuela
32.02	9 37	HJ5ABH	Colombia
32.89	9 12	CP5	Bolivia
36.65	8 19	PRA3	Brazil
37.33	8 05	CNR	Africa
38.07	7 88	J1AA	Japan
38.47	7 80	HBP	Switzerland
40.55	7 40	HJ3ABD	Colombia
41.55	7 22	HKE	Colombia
42.92	6 99	LCL	Norway
45.31	6 62	PRADO	Ecuador
45.38	6 61	REN	Russia
46.30	6 48	HJ5ABD	Colombia
46.51	6 45	HJ1ABB	Colombia
46.69	6 43	W3XL	Bound Brook, N. J.
48.78	6 15	VV3BC	Venezuela
48.86	6 14	W8XK	Pittsburgh, Pa.
48.92	6 13	ZGE	Morocco
49.00	6 12	JB	Africa
49.02	6 12	PK1WK	Java
49.02	6 12	W2XE	Wayne, N. J.
49.08	6 11	VV1BC	Venezuela
49.10	6 11	VE9HX	Haiti, N. S.
49.18	6 10	W3XAL	Bound Brook, N. J.
49.18	6 10	W9XF	Chicago, Ill.
49.22	6 09	VE9GW	Bowmanville, Can.
49.34	6 08	W9XAA	Chicago, Ill.
49.34	6 08	CP5	Bolivia
49.39	6 07	VV5BMO	Venezuela
49.40	6 07	OXY	Vancouver, B. C.
49.42	6 07	VE9CS	Denmark
49.50	6 06	HIX	Santo Domingo
49.50	6 06	W3XAU	Philadelphia, Pa.
49.50	6 06	W8XAL	Cincinnati, Ohio
49.50	6 06	VQ7LO	Kenya Colony
49.60	6 05	HJ3ABI	Colombia
49.67	6 04	W1XAL	Boston, Mass.
49.67	6 04	W4XB	Miami, Fla.
49.83	6 02	DJC	Germany
49.83	6 02	MACAO	China
49.96	6 01	VE9DN	Drummondville, Can.
49.96	6 01	COC	Cuba
50.00	6 00	RV59	Russia
50.08	5 99	VV4BSG	Venezuela
50.25	5 97	HJ2ABC	Colombia
50.26	5 97	HVJ	Vatican City, Italy
70.65	4 25	RV15	Russia
73.00	4 00	HCJB	Ecuador

ON SHORT WAVES

(Continued from Page 6)

on the official boat at the finish line. He will be equipped with a short-wave pack transmitter. This information thereby will be available immediately to the press, and to other broadcasters. Short-wave stations will begin their test broadcasts at 3 p. m. EDT and the networks will re-broadcast from 7:15 to 8 p. m.

Both Columbia and NBC will present commentaries on the Wightman Cup matches direct from the center court in Wimbledon, England on Saturday, June 16. The program will be presented by BBC from 10:40 to 11:45 a. m. EDT, over stations GSI- (1982 meters) and GSB (3155 meters) and will be picked up by the networks at 10:30 a. m. The com-

mentators will be Colonel R. H. Brand and Captain H. B. T. Wakelam. Recordings of the original broadcast will be made and presented over BBC again at 7 p. m. EDT over their stations GSD (2553 meters) and GSC (3130 meters).

The special transmitter aboard the gondola of the stratosphere balloon—in which Major William E. Kepner and Capt. Albert W. Stevens will attempt the heavens early in July—has a power of only one-fifth the strength of an ordinary electric light bulb yet will carry perhaps 10,000 miles—on account of the heights to which, it is expected, the balloon will travel.

A condensation of the principal short-wave relay stations of the world appears immediately above.

ASK MR. FAIRFAX

Mr. Arthur Fairfax, veteran of radio, who is personally acquainted with nearly every artist on the air, conducts this department of **RADIO GUIDE**. Questions not of general interest will be answered personally when accompanied by stamped, self-addressed envelope. Address inquiries to Mr. Fairfax, care of Radio Guide, 423 Plymouth Ct., Chicago, Ill.

L. S. Westerly, R. I. Julian Woodworth is not broadcasting at present. We have no information as to Frank Gallasau's whereabouts.

Mrs. C. F. H., Allentown, N. J.—James Melton decided to go solo and is no longer with the Revelers quartet.

Miss E. S. Johet, Ill.—The cast of Kaltenmeyer's Kindergarten, which is 100% adult is as follows: Professor Kaltenmeyer and Percy Van Schuyler, Bruce Kamman; Johnny Johnson, Thor Erickson; Izzie Finkelstein, Johnny Wolfe, Tony Bacigalupe, Don Mangano, Mickey Donovan and Cy Wintergreen. Jim Jordan, Gerty Glump and Mrs. Van Schuyler, Marian Jordan.

L. M. Gary Ind. We have no information on whether or not Nino Martini will appear on programs at the World's Fair this summer. It he should his broadcasts will probably be listed in our columns.

Mrs. S. W., St. Charles, Ill. Kenneth Roberts was born in New York and received his schooling there, attending De Witt Clinton High School and St. Johns College. Hugh Studebaker is on the Minute Parade program early in the morning. He has been married just a little more than a month. Wayne King is on his vacation at present.

Mr. R. W. J. Modena, Pa.—Jules Allen can be heard weekdays at 4:15 p. m. EDT over an NBC network.

H. B. C. Ravenel, S. C.—Lum and Abner can be heard on station WCCO in Minneapolis from Mondays to Thursdays at 10 p. m. and WGN at 10:15 p. m. If you use Daylight Savings Time, add one hour.

Mrs. S. P., Zeigler, Ill. Herby Kay's orchestra was last playing in the Cosmopolitan Hotel in Denver. Charlie Straight's

orchestra has broken up. Tweet Hogan and his band are at the Woodlawn hotel, Delavan, Wisconsin. Noble Sissle is on tour and not broadcasting.

F. S. Kirkwood, N. Y.—Joe Sanders is not broadcasting at present.

V. D. G., Philadelphia, Pa. It was J. Bodewalt Lampe's orchestra in which Harold Stokes, Charlie Agnew and Wayne King played together at the Irianon ballroom in Chicago some years ago.

T. C. G., Georgetown, Texas—More than a half dozen sponsors have been angling for a Seth Parker broadcast, but so far as we know nothing has been decided upon by this popular star insofar as a commercial broadcast is concerned. However, he is making a tour of the Caribbean Sea and NBC is picking him up intermittently as he stops at various ports. Watch the program listings for these rare occasions.

M. M., Winner, S. D.—Lanny Ross is single and had a birthday on January 19 when he was 26 years old. He is American born of English-Welsh parentage.

Mrs. I. F., Woodhaven, N. Y.—John L. Fogarty can be heard on an NBC-WJZ network Wednesday evenings at 11:15 p. m. EDT.

L. S., Bronx, N. Y.—The requirements for announcers as agreed upon by both NBC and CBS are too many and varied for listing here. To obtain complete information on this subject write either of the networks the first at 30 Rocketteller Plaza and the latter at 485 Madison Avenue, both in New York City. You might also apply to one of the local independent stations.

J. W. Murray, Shreveport, La.—Harry Frankel is the gentleman who is known as Singing Sam on the air.

F. I. S., Chicago, Ill.—Ted Weems opened in the Palmer House May 10, with broadcasts over WGN, Chicago. Following his engagement at the Palmer House Weems will be heard from some undecided spot on the World's Fair grounds.

BANDSTAND AND BATON

One of the most rabid Lombardo fans in the country is *Freddy Martin*. Even though he may be considered a competitor of the Canadians, Martin does not let his enthusiasm for his outfit die. And he has a reason.

When Freddy was just a few years out of high school, he became acquainted with Guy and Carmen Lombardo, then in Cleveland. The two brothers and young Martin developed a fast friendship, and Guy and Carmen taught Freddy much about playing the saxophone, directing an orchestra, and orchestration.

Since then Freddy has gone on to fame of his own in the same field. He is featured at present on the *Elizabeth Arden* program over Columbia, and has been an offering of that network for several years, from various remote control spots and on other sponsored shows. Martin was raised in an orphanage, and struggled with music, especially the saxophone, after graduation from high school. He still plays the sax, and directs his orchestra from his position in the midst of his men.

Since Wayne King left his sponsored program for his spring vacation, guest orchestras have been appearing on the various broadcasts over both of the major networks. Complicated situations arising from remote control pickups, overhead wires from either coast and such, have made it practically impossible to give much exact information as to what orchestra will play in these spots very far in advance. However, those that have appeared so far include *Ted Fiorito*, *Lit-*

tle Jack Little, *Seymour Simons* and *Harry Smith*. Next week *Unson Weeks* and *Reggie Childs*, one from Chicago and the other from New York will be heard on the Columbia airings of this bill.

George Olsen and Ethel Shatta, with the peerless Olsen band, appeared at the Hollywood club in Galveston, Texas last week, after a flying trip from Chicago to make their engagement last in time. Olsen has been vaudeville around the country for the last several months breaking records as he went. Rumors current now will put him in a country club near New York city for the duration of the summer.

That theme used on the Chesterfield programs was composed by *Charlie Henderson*, writer of those master melodies, "Deep Night" and "So Beats My Heart for You." Henderson, once pianist and arranger for *Waring's Pennsylvanians* is doing the same thing now for *Andre Kostelanetz*.

Jimmy Lunceford and his boys begin a long dance tour on June 16, including the eastern, New England and middle western states.

The *Mills Blue Rhythm Boys*, heard frequently during the last three years on NBC channels from the famous Cotton Club in Harlem, probably will be back on the air soon once weekly in connection with a commercial program being constructed for an antiseptic concern.

Snatching the Snatchers

(Continued from Page 13)

Relatives of the Gettle family took turns in sitting day and night beside the telephone, waiting for the call which never came. Mrs. Gettle ran hysterically through the luxuriously furnished rooms, crying the name of her husband, and from its perch above the piano a bright green parrot screamed after her, in hollow mimicry. "Will, oh Will! Where's Will! How about a cracker?"

If this were a fiction story instead of grim truth, it might be titled "The Adventure of the Green Parrot"—for that noisy beaked creature which the Gettles had named "Durante" was to play a strange part in the forthcoming drama.

In the Gettle town house, located in fashionable Beverly Hills next door to the homes of Edmund Lowe, Joe E. Brown, and Leslie Howard, the four unsuspecting Gettle children played with their governess and went to school as usual with their two armed guards. Gettle had protected them, but he never had thought of his own safety.

Chief of Police James E. Davis had a conference with Sheriff Biscailuz. There was little enough with which to start a case. Wolfe could say no more than that the kidnapers were white men of middle age, that they spoke with intelligent, if not cultured voices, and that one was taller than the other. Tracks of balloon tires were found outside the wall of the country home at Arcadia, new and untraceable tires.

From that secluded corner in the shadow of the looming Sierra Madre range there were a dozen different trails over which the kidnap car might have borne its victim. Pasadena was only fifteen miles away, Los Angeles twenty-five. Eastward lay San Bernadino and the desert.

Gettle was abducted some time between midnight and one a. m. on the morning of May 10, 1934. Two hours after the masked men had made their surprise appearance, descriptions of Gettle had been broadcast over four states, together with information that the car which had taken him away was "a small light car, with powerful motor and new balloon tires."

Chief Davis shook his head at that last—for there were undoubtedly 50,000 such new, light cars in the state of California.

A deadline had, however, been drawn around the state by means of the radio warning. Planes were grounded along the Mexican border. Coast guards searched outgoing vessels and launches. All to no avail. These kidnapers, the police realized, were too clever to try to take their victim far. Gettle was undoubtedly hidden in some mountain cabin, some lonely house, within a short drive of his own home. He had been deposited there safely before the alarm could have been given.

On the morning of the 11th of May, the Gettle family announced in all Los Angeles newspapers, on advice of the police, that they had chosen Ernest E. Noon, Pasadena lawyer, as their representative, and Fleta Gettle in a separate statement begged the kidnapers to name their price and return her husband unharmed.

She waited, desperate with fear and uncertainty, praying for an answer. An answer came, in the form of a telephone call to Lawyer Noon's office, demanding \$75,000 as the price of Gettle's return. Noon had agreed quickly to the terms, for he was in no position to bargain. But most puzzling of all, a letter arrived at the Gettle home, mailed in San Bernadino and addressed to Mrs. Gettle, telling her to get ready \$40,000 in tens and twenties!

In the afternoon still another telephone call was received by Noon, telling him to put an ad in the Herald-Express next morning if he was ready to deal with the real kidnapers.

Three attempts at extorting ransom—and only one of them could possibly be genuine!

Mrs. Gettle was desperate, frantic—at the point of another nervous breakdown. She was forced back to her bed, a relapse threatened. Newspapers made the most of her condition, hoping to hurry kidnap negotiations.

Ernest Noon never left his office, day or night, for fear that he might miss an important telephone call.

The Hollywood movie colony was frozen with terror. Marlene Dietrich moved from her secluded home for fear of danger to her baby girl. Johnny Weismuller and Lupe Velez obtained pistol permits and bought a veritable armament to protect themselves. Bing Crosby, ace of crooners, actually was sworn in as a deputy-sheriff.

All this while, a quiet and unassuming

and vicious outsider who seeks to enrich himself at the expense of the terrified family, and thus interferes with any chance of a safe return of the kidnap victim. As in the Lindbergh case, such attempts often result in tragedy.

Meanwhile the real kidnapers lurked in the shadows, waiting . . . for they knew that every day increased the worry and fear in the hearts of the Gettle family, and thus made better their chances of receiving a big ransom payment.

But Chief Davis and Buron Fitts threatened in the newspapers to turn loose an army of 5,000 enforcement officers to make a search of every house in southern California unless negotiations were begun. Lawyer Noon's telephone rang almost con-

On Friday another note was received, again signed by Gettle himself, which proved both the genuineness of the message and his own physical safety. Vetterli studied the note. The kidnapers were no amateur organization, no crowd of toughs trying a new racket. They had anticipated every demand, every desire on the part of the family. Here were instructions about the money, proof of Gettle's safety, and finally—instructions as to the preparation of a car which would deliver the ransom.

"Use Gettle's own roadster," was the order. "Strip off the right door and take off the 'turtle-back' (rumble cover) so that no cops can crab the deal. Tomorrow we'll send final instructions."

Vetterli nodded. The cards had been dealt and he was holding his own close to his chest. The stakes were a fortune and a man's life!

"Prepare the car!" he ordered. Oddly enough, it took the technical experts of the Los Angeles Police Department more than fourteen hours to prepare that fast roadster!

The Department of Commerce at Washington sent terse, coded instructions. Chief J. Edgar Hoover, of the Department of Justice, contributed to the hastily worked out plan of one of his ace operatives. A navy plane at San Pedro was partly dismantled, and half the staff of the California Institute of Technology worked steadily for hours to prepare that roadster for the contact with the kidnapers.

And all this to take off a door and a rumble seat? Not exactly . . . never before was such a trap laid for the men who make war on society.

In the meantime the Gettle kidnapers surprised everybody on the inside of the case by communicating directly with Lawyer Noon by phone. When he at first doubted the authenticity of the call, the mysterious voice said "You can call me Percy. Here's your final instructions—"

"But how do I know you're the person with whom I want to deal?" asked Noon. "Will you give me a key, a proof?"

"Sure," said Percy. "What d'you want?"

"If you really have Bill Gettle," said Noon cleverly, "ask him what pet I played with at his country house when I spent a week-end there."

The answer to that question wasn't as easy as it appeared, for there were two riding horses, a Scotty dog, a pet horned-toad and a captive desert tortoise, all kept at the country place. Yet it was none of these that the lawyer had fancied.

A long pause followed at the other end of the line, and then the answer: "Gettle says you played with his green parrot!"

That was enough. No outsider, not even a servant in the Gettle home, could have known that piece of information!

Instructions followed. On receipt of a telephone call on Sunday, the next day, Noon himself or an emissary was to set out in the stripped car, driving down a street in Los Angeles to be named later, where he was to look for a white handkerchief tied to a stake. "Under the stake..." said "Percy," his voice dying away.

No attempt was made to trace that call. Gettle's life was in danger; almost certainly kidnapers as clever as these would be watching to see if the police were keeping their promise to lay off.

Reed Vetterli himself took charge at this point, with the power of the Los Angeles police and Sheriff's Office behind him one hundred per cent. He knew from bitter experience that whoever started in the ransom car would, after finding the first note, be sent hither and yon across the rambling city of Los Angeles, from note to note—a scheme which hardly could help preventing any effectual police trap. As in society "treasure hunts," the end of the trail was to be the discovery of treasure—an exchange of immense

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Men of the sheriff's office photographed at the tree to which Wolfe was tied. At the break in the wall is the very spot where Gettle was propelled over, to lie helpless on the opposite side until he was picked up by the kidnap car

gentleman waited in the office of Buron Fitts, Los Angeles' fighting district attorney. This person, a stranger in town, was an expert in kidnaping cases. His name was Reed Vetterli, and in his pocket he carried the tiny gold badge of the United States Department of Justice.

Uncle Sam has declared war on kidnapers—and Uncle Sam knows how to fight them! The Federal sleuths, cooperating with local authorities, have almost unlimited power—and Reed Vetterli was preparing the greatest surprise that any kidnapers ever had!

One by one the fake kidnap demands were run down and eliminated. A radio car happened to be within a block of the apartment house from which Noon received a demand over the telephone for "75 Gs" together with instructions for its payment, which Noon managed to misunderstand until police could trace the call and send out the alarm.

Radio cops swarmed up the stairs and arrested the apartment house manager, one Fred Kelley, just as he put down the telephone in a friend's apartment.

He proved instantly that he could not have kidnaped Gettle, but was dragged to jail because police were certain that they could pin a charge of extortion on him. If anything is lower than a kidnaper, they announced fervently, it is the greedy

stantly with wild calls demanding payments of ransoms ranging from \$4,000 to \$100,000 . . . most of them patent fakes.

And then the man who waited in the district attorney's office went into action—for one William Drewes, a close friend of the Gettle family, received a letter signed with what family and banks all agreed was the genuine signature of William F. Gettle!

The letter was short, and to the point. It stated that the ransom was to be \$60,000 in worn five and ten dollar bills. "The cops have got to be held off, for God's sake" was the message.

Reed Vetterli gave his instructions. The money was to be got ready, in unmarked worn bills. He had no mind to risk the life of the captive millionaire—but he was sworn to capture the kidnapers. And the police announced, in every newspaper in California, that they would keep hands off the case until Monday of the next week, to allow an opportunity for the safe return of the missing man.

Ernest Noon, as appointed representative of the family, carried \$60,000 away from the Security-First National Bank, in unmarked fives and tens . . . money which had oozed from the dusty soil of California in the form of black oil, and which now was destined to be tossed to the winds by riotous, celebrating gangsters.

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treasure in this case, for William Gettle was worth more to his family than the \$60,000 was worth to the kidnapers.

Shortly before midnight, "Percy" phoned, giving terse instructions to "get going—drive slowly up Laurel Canyon Road".

Blayne Matthews, special investigator for the District Attorney's office, climbed behind the wheel of a bare looking roadster, and drove away alone into the night.

Alone! Except for \$60,000 wrapped in newspaper which lay on the seat beside him. Alone—except for a few hundred dollars worth of glass and rubber and steel and copper wire which science had wrought for the safety of all society!

Yet as he started up Laurel Canyon on the beginning of his wild chase through the sleeping city, Matthews chatted with a dispatcher in the Los Angeles Hall of Justice.

Placed in the roadster was one of the Navy's most improved two-way radio telephone sets, which had been stepped down to so short a wave length that no set in the world could receive its messages except those fitted likewise!

Not only the roadster, but four other disguised police cars had been equipped with sets almost equally as good, able to send and receive over a two-mile radius. While the plain-clothes officers in these cars could not contact Headquarters, they could keep in touch with Matthews—and they moved parallel with him through the city, two of them half a mile ahead, and separated a few blocks, and the other two similarly arranged in the rear.

The Box Defense

Matthews would speak into the mouth-piece which swung out of sight under his dashboard. Instantly the four cars of the inner box would sweep towards him, blocking off the kidnapers' escape.

At the same time, a great outer box or square, composed of 135 radio police cars, would be signalled by regular police radio to close in.

This outer square, following Matthews' course at about two miles distant, necessarily was contacted by regular short wave radio, and in case the kidnapers were tuned in on that, they were signalled car by car, in such orders as "Car Forty-two, go to Sunset at Gower, fight in a beer garden, that is all..." All but the address was faked.

Matthews picked up his last note, at the corner of Firestone and Alameda Boulevard. Like several others, it was pierced with a wooden stake and topped with a cotton handkerchief.

It directed him to drive slowly down Alameda, and wait for a signal. The long chase was over. The kidnap car was nearby. The chase grew warm... it was zero hour!

Blayne Matthews heaved a deep sigh, and then spoke softly into the radio telephone. "Have the boys close in slow," he said.

The roadster drove slowly down Alameda, as the kidnapers' note had directed.

The inner cordon, he knew, had closed in, and four "Q" cars kept pace with him a block away in each direction. Silently the 135 radio police cars of the outer circle were receiving their concealed orders, and swinging to surround the entire district in a tightening net.

Matthews knew how it was to come. A car was to pull alongside, and the driver was to give a code signal—the words

Liberal Rewards for

True Mystery Stories

of crime mysteries in which radio served the law. Writers, Police Officers, Detectives and any one else in possession of authentic cases, are especially invited to earn these rewards.

Radio must be a prominent element in the detection and apprehension of the criminals. Photographs, names of principals, dates and places must be bona fide.

Address all letters to Editor, RADIO GUIDE, 551 Fifth Avenue, New York, New York.

"Green Parrot"! He waited, fingering the package of money, waited with muscles that tensed and heart that pounded...

Then it happened. Out of the night came a blast of firing, a fusillade of spitting guns searing the darkness and making the quiet streets echo and roar!

Instantly the street was deserted as the traffic thinned and frightened citizens made for safety. Far down the street the kidnap car, filled with maddened, cursing men, slipped through the cordon along with the other automobiles.

The radio cars swarmed down upon the scene of the shooting, to find that one of the four cars in the inner squadron, which had been moving slowly along in time with Matthews and only a block away, was having a pistol battle with an ancient sedan full of Mexicans.

Through some malevolent trick of fate, the cruising "greasers" had decided to attempt a stickup upon the slowly moving "Q" car with its disguised officers, thinking them ordinary and peaceful citizens!

As the trap fell, the quarry had been warned away by the roaring of police revolvers!

The tiger-hunt had turned into a pot-shooting at gophers!

There were almost tears in the voice of the police broadcaster back at Goat Hill in Elysian Park. "Go back to your stations," he said wearily. "Calling all cars—return to stations, that is all!"

On the heels of the order came another, quick and hurried. The grumbling and disappointed officers who had started slowly back from the manhunt, snapped out of it as the loudspeakers rasped...

"Attention all cars! Go to Pico and Western—man using telephone in drug store. Get that man!"

The Gettle kidnapers, infuriated at the failure of their complicated attempt at making a sure-fire contact with the Gettle family, already were trying to talk with Lawyer Noon on the phone!

Across the silent city sped the radio cars, alive again with hope of getting a break.

At Pico and Western the proprietor of

an all-night drug store said that a man had made a phone call and left hurriedly only a moment before. He managed to give a fair description of that man.

Oddly enough, the description of the man in the drug store fitted rather well with that of a man known to the Los Angeles police as Roy Williams, a forger.

Detective Lieutenants William Burris and Harry Gerhardt, of the Robbery Detail, had been watching Williams and one James Kirk for the last few days. This was merely part of the intensive police drive which made it hot for every known criminal in California. Kirk and Williams, with two girls, frequented an apartment on Harvard Boulevard in the exclusive Wilshire residential district.

It had been Burris' idea to hook up a dictaphone in the apartment and listen on an upper floor, in hopes of hearing something about a bank robbery of which Kirk was suspected. Less than two hours after the tragic windup of the radio man-hunt, Burris overheard a conversation between James Kirk and the two women—Loretta Woody and Joan Burke.

With his ear to the receiver, Burris heard a woman say: "I'll bet you're scared about that phone call!"

Fatal Delusion

"No, I'm not," said Kirk's voice. "They can't trace a call from a pay phone."

Burris looked at Gerhardt. "Phone-call!" They stood up, dusted off their trousers, and loosed the guns in their holsters. "That's all we wanted to know!"

They cracked down on the apartment, and arrested Kirk and the two women without a shot being fired.

"We've done nothing!" insisted the three. "You haven't got a thing on us!"

And so it proved. For two hours the detectives quizzed their suspects, hoping against hope to get some information regarding the telephone call.

But in the lining of Kirk's coat the two detectives happened upon the business card of a La Crescenta real estate man, one

Phil Baker's Two Loves

(Continued from Page 5)

characteristic of his act. In the theater a stooge can be concealed from the audience in a box. But how create the same impression of mystery for radio listeners? He conceived an idea. He would shroud his radio stooge in artificial mystery. He would make him a phantom. To keep the mystery intact, the very identity of the phantom heckler in real life would be kept from the world. It was a unique idea. It worked. It made possible the happy inclusion of Beetle in the program that Phil Baker brought to the Armour hour at its initial presentation one year ago last March 16.

In the fall of 1932, J. P. McEvoy's "Americana" opened in New York. Phil attended. Suddenly he bent forward in his seat—that girl! No, the little dark one—the one with a face shaped like a heart, with the full, laughing lips, the wide, frank eyes, Peggy Cartwright!

He sought out "Americana's" manager. "Got a job for me?" he asked.

The manager looked at him in astonishment. "A job for Phil Baker?" he exclaimed. "What do you want us to do? Drop our star? Rob a bank?"

"That's not necessary," Phil smiled. "I mean just a job. Any job."

"Look here, Phil, are you crazy, or are you crazy?"

"Both!" But Phil grinned cheerfully in spite of it.

He got the job. There wasn't much money in it, nor even the publicity to which he was accustomed. But it brought him near to Peggy—Peggy!

It was not quite as simple as that, though. Phil was discovering that even fresh new happiness could not escape the hang-over of an old happiness broken.

"Peggy, it's a hard thing to ask, but would you as soon we kept it secret? For a while at least? Until we're sure of it? Sure nothing can happen to it?"

Peggy understood. Her frank eyes on his face, she nodded her answer.

In November they were married quietly

in New Jersey. Nobody knew. The show went on. Secure in their secrecy, they proved their dream and found it true.

For three months they kept it to themselves, clutched tight in their jealous hands, guarded in their hearts. And during those three months Phil found confidence. In February of last year he made his announcement.

And since this is not fiction, but a true story, the account cannot end here with a prediction of happiness for ever after. It must follow, that happiness. Look in on it in the huge house in Evanston, Illinois, which the Bakers took over when Phil went on the Armour hour the following spring. The entire Armour cast frequents it: J. P. Murray, author; Harry McNaughton, the butler "Bottle"; Mabel Albertson; "Beetle," the phantom stooge—whatever he is. And late last November a new member joined the group: Margot Eleanor Baker, now approaching the important age of eight months.

The country home at Evanston is not exactly the one Phil hopes eventually to own, but something new in the way of workshops. Over meals served at a long table in a large baronial room all present discuss new ideas. During mornings and afternoons they go over scripts. When she can leave the baby, Peggy journeys into Chicago for art lessons. Phil goes walking, sometimes with Peggy and a perambulator, sometimes alone.

A success story? No, a love story. Behind the microphone, behind the songs and "nifties," the maze of mechanical sound effects, the ballyhoo and the fanfare, are dozens of them. RADIO GUIDE will give them to you.

Coming next week: The real love stories of Myrt and Marge—heartache and trial—triumph and success—love and parenthood and divorce—the amazing twin love stories of a mother and daughter whose careers and private lives followed courses that ran astonishing parallels. Read their thrilling romances beginning in RADIO GUIDE, issue week ending June 23.

N. W. Zimmer. Oddly enough, on the back of Mr. Zimmer's card someone had scribbled the name W. G. Gettle—and a telephone number which happened to be that of Attorney Noon!

Bang! The lid was off. Hurried instructions were dashed from Sheriff Biscailuz' office in Los Angeles to the sub-station in the little town of La Crescenta, which lies halfway between Arcadia and Los Angeles.

Broadcasts ordered all "prowl" cars of the sheriff's men to stand by, and a deputy got Mr. Zimmer out of bed. "Why yes," he said. "I rented a house to a man like you describe—4256 Rosemont Avenue. He wanted a quiet place for his invalid mother."

Back over the radio came this information, and two minutes after it was received a squad of sheriff's men were dispatched in radio cars. At the same time word went out to the prowling cars to surround La Crescenta and close in on the Rosemont Avenue house.

As the deputies slid out of their massed cars and crept up on the little house which stood tottering above Shields Canyon, where it nearly had been washed away in the January floods, a man rushed from the back door and "high-tailed" it up the canyon. As the deputies beat upon the front door another man leaped from a window into the arms of the police. He was Roy Williams.

Lying on a bed, his hands tied and his face covered with adhesive tape, was Mr. Kirk's "invalid mother"—in the shape of millionaire William F. Gettle. He was weak but unharmed.

Before the rejoicing millionaire had been led to a waiting car and started on the glad journey homeward to his wife and family, still another radio dragnet was begun.

The man who had darted up Shield's Canyon toward the mountains was the only one of the kidnap gang still at large. Ten minutes after his escape a radio car blocked every highway, side road, and crossing within a radius of two miles. His description went out over every police wave length, also every regular broadcasting station. Less than an hour after his mad dash for liberty a telephone tip from the cashier of a near-by restaurant informed police that a man of that description had come rushing in, scratched and torn by cactus, and ordered coffee. He had arrived almost in time to hear his description broadcast.

Larry Kerrigan ordered coffee, but he received a detachment of sheriff's men which poured out of two cars under the leadership of Captain Morris Stensland. They snapped the handcuffs on him without a struggle. It was the end of the trail.

Radio had captured the last of the Gettle kidnapers!

Within twenty-four hours the three men had confessed and were on their way to San Quentin for life, glad to escape the angry mobs which had begun to form in the streets outside the jail.

Kirk, Williams, and Kerrigan are behind the melancholy gray walls of San Quentin, with a combination of state and federal convictions which will keep them there for life. The two gun-molls, Joan Burke and Loretta Woody, are biting their fingernails in jail, awaiting trial on conspiracy and extortion charges. Gettle is with his wife and children, and his \$60,000 is safely back in the bank.

Reed Vetterli, with his little gold badge, has moved out of the D. A.'s office and gone on to other waiting assignments. With the sole exception of the miraculous case of Aimee Semple McPherson, California has now written "solved" across every one of her kidnappings.

But the police of Los Angeles are retaining the four "Q" cars with the secret short wave radio-telephone equipment. Chief Davis thinks they may come in handy again some day.

Next Week in RADIO GUIDE:

"LAUGHING KILLER"

on the trail of the Meisel murders. Detroit's radio police make their greatest chase, hot on heels of wanton and ruthless murderers who struck—and laughed!



Loretta Lee, one of the latest entrants in the Election, showing her newest picture hat. Miss Lee is a CBS sustaining artist, on the air every Saturday

Final Count in The Stars' Poll

Tellers in charge of the Star of Stars Election have worked day and night to tabulate the flood of votes received during the closing days of the contest. At the time of taking the last complete tally, all votes were not in. Ballots that come from distant points in the United States, from Canada and from abroad, are yet to be taken into account, for any ballot enclosed in an envelope and postmarked before midnight, June 1, must be included.

The appearance of additional new candidates marks the latest tabulation. Even at a date so late as four days before the official closing day, there have been added the names of four new stars, two new programs, two new orchestras and one new team.

Leaders in all four divisions of the Election continue to hold their positions. Even among the candidates whose votes have shown them to have a fair representative standing, if not top position, there have been no major upsets during the past few weeks. However, when the final tally is made, many may be toppled from their present position, many may spurt ahead to register finally as having a far stronger following than appears to be the case at present. And still there remains the threat to Burns and Allen that their close rivals, Amos 'n' Andy, will top them.

Unquestionably there will be many shakeups if the huge number of ballots, mailed prior to June 2 and still being received, are predominantly for any one candidate. On Monday of the closing week something like four-

teen thousand ballots were received by the tellers and an added crew was immediately engaged to handle the necessary tabulations. On Tuesday the receipts totalled over sixteen thousand, and this pace increased steadily as the week progressed until on Saturday the mail brought over twenty thousand ballots!

Inasmuch as there are four divisions on each ballot to be tabulated, this final week's count represents nearly a half million votes!

An explanation is in order for fan clubs who have cast many votes for their favorites, yet have observed that an immediate rise is not shown for their air favorites in the standings. This delay is a normal one occasioned by time taken to tabulate and publish.

Complete tabulation of all votes in the Election will be printed as soon as the last of them have been received. Meanwhile, the latest count shows the standing in all divisions to be as follows:



George M. Cohan, another recent entrant, as he appeared in his recent motion picture—fishing to prove his candidacy for the Presidency of the United States

STANDING AMONG THE STARS:

Joe Penner	82,584	Mary Small	656
Bing Crosby	63,456	Kate Smith	638
Eddie Cantor	32,157	Phil Harris	624
Jack Benny	30,480	Fred Hufsmith	616
Rudy Vallee	17,509	Mary Darling	607
Lanny Ross	11,542	Edgar Guest	604
Gertrude Niesen	9,183	Marge (of Myrt and Marge)	602
Frank Parker	8,717	Frank Munn	601
Ben Bernie	7,422	Gracie Allen	597
Jimmie Fidler	7,065	Nino Martini	568
Will Rogers	4,374	"Skinny" Ennis	560
Jessica Dragonette	3,612	Happy Jack Turner	558
Vera Van	3,579	Milton J. Cross	545
Roy Shelly	3,565	Richard Crooks	482
John L. Fogarty	3,544	Ed MacHugh	478
Annette Hanshaw	2,932	Boake Carter	434
Phil Baker	2,905	Alan Rice	424
Bradley Kincaid	2,806	John McCormack	421
Edwin C. Hill	2,511	Arthur Boran	401
Al Jolson	2,471	Walter Winchell	397
Ed Wynn	2,286	Jerry Baker	373
Gene Arnold	2,253	Eddie Albert	371
Don Ameche	2,153	Raymond Knight	368
Jack Arnold	2,015	Baby Rose Marie	354
Ethel Shutta	2,010	Jack Denny	350
Fred Allen	1,879	Buddy Rogers	343
Tony Wons	1,811	June Meredith	329
Ralph Kirby	1,803	Walter O'Keefe	326
Morton Downey	1,711	Michael Rafetto	321
Wayne King	1,663	Phil Cook	305
Alexander Woolcott	1,551	Arkansas Wood-chopper	296
Russ Columbo	1,475	Pat Barnes	293
Lulu Belle	1,422	Red Davis	282
Nancy Kelly	1,415	Isham Jones	271
Richard Maxwell	1,399	Eddie Duchin	269
Tito Guizar	1,395	Pat Flanagan	267
Jack Pearl	1,389	Art Jarrett	255
Guy Lombardo	1,378	Allyn Joslyn	249
Lowell Thomas	1,377	Cab Calloway	248
Pat Kennedy	1,361	Jeanne Lang	243
Conrad Thibault	1,305	Lazy Dan (Irving Kaufman)	240
Voice of Experience	1,218	Kenneth Sargent	220
Jackie Heller	1,209	Smilin' Ed McConnell	201
Father Coughlin	1,141	Vincent Sorey	184
Uncle Ezra	1,138	Lady Esther	176
Ruth Etting	1,123	Carlos Molina	166
Alice Joy	1,093	Prof. Kaltenmeyer	162
Lawrence Tibbett	1,044	Linda Parker	158
Smith Ballou	1,029	George Jessel	157
Irene Wicker	1,003	Ann Leaf	153
Donald Novis	956	Lawrence Salerno	152
James Melton	875	Charles Winninger	146
Phillips Lord	874	Irene Rich	145
Elsie Hitz	870	Jack Fulton	135
Connie Boswell	849	Everett Mitchell	134
Cheerio	831	Gene Antry	132
Irene Beasley	826	Emery Deutsch	128
Little Jack Little	803	Ole Olsen	115
Irma Glen	772	James Wallington	114
Floyd Gibbons	745	Rosa Ponselle	113
Don McNeill	724	George M. Cohan	112
Harry Steele	722	Loretta Lee	110
Albert Spalding	714		
Myrt (of Myrt and Marge)	708		

STANDING AMONG THE PROGRAMS:

Fleischmann	69,861	Woodbury	9,242
Show Boat	40,650	Sinclair Minstrels	8,692
Chase and Sanborn	37,972	White Owl	8,688
Chevrolet	27,159	Hollywood-on-the-Air	7,670
One Man's Family	9,777	Bakers' Broadcast	7,596
Past Blue Ribbon	9,489	Armour	6,388
Sparton	9,428	Ford	6,385
Old Gold	9,247		

WLS Barn Dance	5,343	Carnation Contented	480
Myrt and Marge	4,954	Sally's Studio Party	468
Lady Esther	4,410	Crazy Crystals	460
Camel Caravan	4,374	Pontiac	456
Today's Children	3,785	Bar X Days	445
Seth Parker	3,766	Seven Star Revue	423
Eno Crime Clues	3,360	Just Plain Bill	422
General Tire	2,871	Irma Glen's Lovable Music	412
Cities Service	2,808	Richard Himber	403
Dangerous Paradise	2,680	Corn Cob Pipe Club	399
First Nighter	2,581	Gene and Glenn	394
March of Time	2,546	Red Davis	390
Breakfast Club	2,349	Royal Gelatin	381
Kaltenmeyer's Kindergarten	2,284	A. & P. Gypsies	380
Carefree Carnival	2,258	Firestone	379
Metropolitan Opera	2,178	Forty-Five Minutes in Hollywood	365
American Album of Familiar Music	1,917	Brillo	364
Kraft	1,885	Chesterfield	356
Death Valley Days	1,873	Clara, Lu 'n' Em	327
Big Show	1,846	Edwin C. Hill	312
Hour of Smiles	1,818	Lasses White Minstrels	307
Amos and Andy	1,706	Terraplane	294
Texaco	1,555	Gulf Refining	290
Swift Revue	1,334	Orphan Annie	281
Betty and Bob	1,321	NBC Sunday Children's Hour	251
Nestle	1,277	Bond Bread	250
Wheatenaville	1,120	Bundesen Hour	248
Wizard of Oz	1,106	Headline Hunter Adventures	243
Yeastfoamers	1,094	Gauchos	218
Roses and Drums	1,078	M. J. B. Coffee Hour	217
Aragon-Trianon	1,042	Lazy Dan	192
Cutex	951	Roxy	187
Melody Moments	924	Ship of Joy	182
Cheerio	923	Grand Old Opera	181
Buck Rogers	908	Grand Hotel	177
Vic and Sade	834	Major Bowes' Capitol Family	176
N. Y. Philharmonic-Symphony	823	Colgate House Party	174
Easy Aces	760	McCann Food Products	153
Soconyland Sketch	754	NBC Music Appreciation Hour	138
Hoofinghams	726	Landt Trio, White	132
Voice of Experience	712	Don Hall Trio	128
Cadillac	671	Adventures in Health	124
Painted Dreams	650	Grace and Eddie Albert	123
Farm and Home Hour	630	Trio Romantique	120
U. S. Marine Band	618	Songs My Mother Used to Sing	111
Gems of Melody	599		
Bvrd Expedition	598		
Musical Memories	589		
Warden Lawes	544		
Junis Facial Cream	539		
Goldbergs	535		
Father Coughlin	481		

STANDING AMONG THE ORCHESTRAS:

Wayne King	107,919	A. & P. Gypsies	2,247
Guy Lombardo	54,392	Jack Denny	2,206
Ben Bernie	37,832	Isham Jones	2,167
Rudy Vallee	33,839	Frank Black	1,901
Fred Waring	22,796	Abe Lyman	1,847
Richard Himber	11,933	Ted Fiorito	1,829
Jan Garber	9,405	Carlos Molina	1,795
Glen Gray	7,184	Ted Weems	1,736
Rubino	6,878	Walter Damrosch	1,669
Eddie Duchin	5,949	U. S. Marine Band	1,641
Paul Whiteman	5,817	Philadelphia Symphony	1,628
Hal Kemp	4,894	Cumberland Ridge Runners	1,410
Ozzie Nelson	4,553	B. A. Rolfe	1,364
Little Jack Little	4,406	Harry Sosnik	1,360
N. Y. Philharmonic	2,817	Smith Ballou	1,215
George Olsen	2,767	U. S. Army Band	1,183
Walter Blaufuss	2,750	Gus Haenschen	1,150
Cab Calloway	2,425		
Phil Harris	2,280		

Don Voorhees	1,135	Heinie and His Grenadiers	352
Buddy Rogers	1,050	Harold Stern	341
Rosario Bourdon	986	Maurie Sherman	331
George Hall	934	Minneapolis Symphony	329
Lennie Hayton	839	Joseph Koestner	302
Don Bestor	832	Gus Arnheim	301
Harry Kogen	809	Morgan L. Eastman	278
Ted Lewis	744	Victor Young	243
Dan Russo	718	Meredith Willson	241
Duke Ellington	649	Seymour Simons	212
Claude Hopkins	624	Boston Symphony	197
Joe Sanders	623	Jacques Renard	190
Charlie Agnew	610	Bob Haring	189
Harold Sanford	601	Noble Sissie	179
Will Osborne	576	William Daly	173
Vincent Lopez	534	Peter Van Steeden	144
Erno Rapee	517	Howard Barlow	143
Enric Madriguera	467	Ted Black	136
Vincent Sorey	465	Jimmie Grier	118
Bernie Cummins	419	Clyde Lucas	116
Xavier Cugat	393	Westerners	108
Joseph Pasternack	383		
Emery Deutsch	382		

STANDING AMONG THE TEAMS:

Burns and Allen	87,469	Munn and Rae	942
Amos and Andy	83,243	Eddie and Fannie Cavanaugh	919
Myrt and Marge	24,395	Lasses and Honey	826
Mills Brothers	20,389	East and Dumke	825
Benny and Mary	14,328	Al and Pete	790
Olsen and Johnson	13,641	Fred Hufsmith and Muriel Wilson	753
Stoopnagle and Budd	13,602	Eton Boys	736
Gene and Glenn	12,341	Jones and Hare	733
Baron and Sharlie	6,410	Joe Penner and Stooze	717
Maple City Four (Sinclair Quartet)	6,004	Tom and Don	699
Molasses and January	5,789	May Singhi Breen and Peter de Rose	619
Dragonette and Parker	5,344	Mike and Herman	618
Landt Trio, White	5,057	Trio Romantique	615
Boswell Sisters	4,615	Sims and Bailey	569
Betty and Bob	4,187	Billy Bachelor and Janet Freeman	532
Easy Aces	3,650	Vagabonds	489
Hitz and Dawson (Gail and Dan)	3,551	Fray and Braggiotti	462
Vic and Sade	3,406	Bill and Ginger	450
Tom, Dick and Harry	3,102	Asher and Little Jimmy	396
Don Hall Trio	2,969	Block and Sully	388
Sanderson and Crumit	2,924	Spencer Dean and Dan Cassidy	369
Cantor and Wallington	2,892	Reis and Dunn	364
Baker and Bottle	2,891	King's Jesters	345
Shutta and O'Keefe	2,776	Gene Arnold and Commodores	336
Marian and Jim	2,470	Joe and Battisse	318
Lum and Abner	2,089	Allen and Fenelly	286
Hoofinghams	1,686	Judy and Jane	263
Mac and Bob	1,578	Playboys	252
Revelers Quartet	1,480	The Cadets	218
Pickens Sisters	1,419	Today's Children	215
Clara, Lu 'n' Em	1,333	Eddie Duchin and Piano	180
Allen and Hoffa	1,235	Major, Sharp and Minor	174
Ed Wynn and Graham	1,232	Jimmie Fidler and his Movie Star	172
Mary Lou and Lanny Ross	1,162	Just Plain Bill	157
Goldbergs	1,096	Three X Sisters	155
Pratt and Sherman	1,065	Lazy Dan and Jim	140
Pappy, Zeke, Ezra and Elton	1,043	Jackie Heller and Harry Kogen	110
Marx Brothers	971	Ozzie Nelson and Harriet Hilliard	109
Phil Harris and Leah Ray	949		

ANNETTE HANSHAW

As She Appears Under the
MIKEroscope

By Lee Mortimer

ANNETTE HANSHAW is a giggly youngster. She gives the impression of being much younger even than her 23 years. But she is only 23. She admits being born October 18, 1910, birthplace, New York City—and proud of it.

Annette asked this reporter to say that she's nice. And being a gentleman, he promised he would. But he would anyway. She is nice, despite the fact that her family discovered she could sing when she was sixteen months old. You can picture her—a squawking youngster, seated atop a piano, singing popular tunes. Early in her teens she knew the choruses of 25 songs.

The subject of this MIKEroscope never took a single lesson. She wanted to be an artist and studied at the National Academy of Design. But in a class of 100 incipient portrait painters there were 99 who could paint better than she. So at the tender age of 16 years Annette started singing professionally by appearing at parties given in the home of such social lions as the Vanderbilts, the Cushings, the Untermeyers. She played her own accompaniment those days.

Papa Hanshaw owned an inn at Mt. Kisco, N. Y., at the time. Annette opened a music shop in the same town. It was great fun. She demonstrated, swept out, and occasionally made a sale. But one day the shop was visited by an official of a phonograph company. He heard the girl's voice. He advised her to make a phonograph test. Annette did, and clicked immediately. She was given a job. Since then more than four million of her records have been pressed under four different names—"Gay Ellis," "Dot Dare," "Patsy Young" and her own.

Her entry into radio came about in this manner: Four years ago she was invited to appear as a guest artist on the Cliquot Club Eskimo program. The next day a manager phoned her with an offer of a commercial. She accepted. Since then she has been on the air intermittently. But for the past year and a half she's steadily appeared on the Maxwell House program.

Annette is five feet two inches tall (she hopes). She weighs 103 pounds. She has blonde hair, not too light, and her eyes variously are gray, green or blue, depending upon the clothes she's wearing. She wears a size eleven junior dress and size three and one-half shoes. She used to wear size two and one-half, but her feet have grown a whole size during the past year. She goes in for soft colors, pastel shades of blue, gray and brown; but she loathes green, orange and tan. She usually dresses in sports clothes in the daytime and evening clothes at night. She appears very cute.

Her favorite foods are banana splits, chocolate pudding, caviar and fried chicken. She's nuts about sweets, but she can't eat them on the day she sings because they affect her throat. It just about kills her to go through a sweetless day. She never drinks alcoholic liquor or smokes.

Annette never keeps regular hours. Her main passion in life is to sleep late. She is a sound sleeper. She sleeps in nighties—blues, whites, and flesh color preferred; undies are the same colors. She wears step-ins, hand made ones.

The young singer never has been on the stage. She turned a deaf ear even to the coaxings of the great Ziegfeld. "I'm a-scared," she confided. Annette is an extremely nervous individual. Despite all her experience, she's always frightened before a mike.

She dictates personal answers to all her fan mail, and signs all letters herself. It gives her writers' cramp, but she loves it. Her most enthusiastic admirer is the Prince of Wales, who has a standing order for all her phonograph records.



ANNETTE HANSHAW

Her first affair of the heart came when she was in high school. It was puppy love. She fell in and out of love rapidly those days. Now she's in the throes of a great romance. But it will not avail you a thing to ask her to talk about it. She likes to be mysterious.

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the ninth. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52, will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.

RADIO GUIDE NEXT WEEK

Will Present Another Gripping Instalment
of the Series: "The Great Loves
of Radio Stars":

"LOVE AFFAIRS OF MYRT AND MARCE"

And Many Other Striking Features, Conspicuous Among Them, a Radio Police Mystery:

"LAUGHING KILLER"

WILL THE BRIDE PAY?

Those wedding-bells are breaking up that old gang of—the Landt Trio and White. Not that the boys are splitting up their professional team—but what with Dan married and Jack engaged to Marion Bergeron, it looks as if love is making a monkey out of their ducky little bachelors' club.

Long ago, the "Three Musketeers" of Scranton, Pa.—Dan, Karl and Jack Landt—made a solemn pact never to marry. Howard White, the d'Artagnan of the trio, later was admitted. Jack, the treasurer, suggested a \$500 fine. This was agreed upon.

Then White began to experience strange sensations over a certain golden-haired maiden—but he was smart. He resigned from the club. Then came an engagement in Chicago. Dan

started to see Lois Benson. He saw her, eventually to the tune of a \$500 fine, for shortly the boys got a wire from Erie, Pa., which read: "HERE'S YOUR FIVE HUNDRED DOLLARS STOP IT WAS WORTH IT."

The peace of the Bachelors' Club—now consisting of only two members—remained undisturbed for long months. Then Jack came to Nick Kenny's "Radio Scandals" as guest star—saw Marion Bergeron—and was conquered. Now she's to be the guest star of Jack's life—for life. And another Landt Brother will bite the dust to the tune of \$500.

But little Marion is a good scout, and believes that marriage should be a 50-50 proposition. She will have her own CBS orchestra. And wants to pay half the fine. Jack says no.